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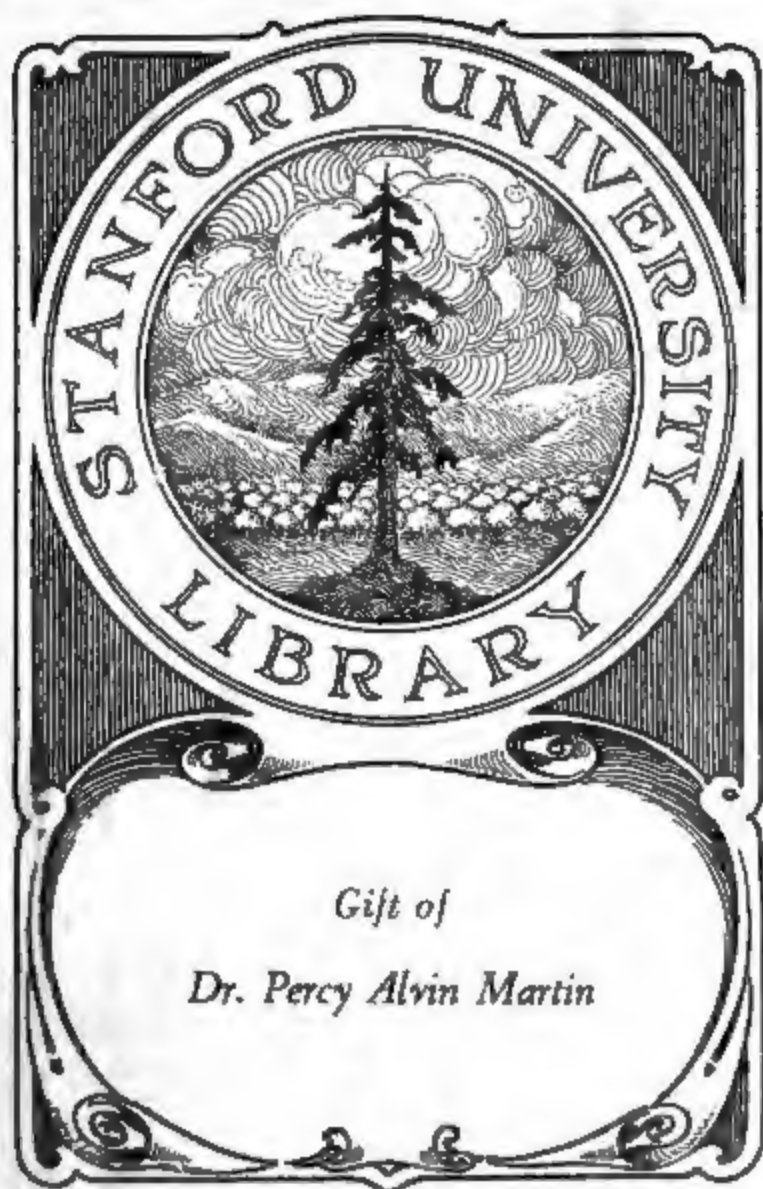
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# SICILY

THE NEW WINTER RESORT

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~ DOUGLAS SLADEN ~



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SICILY  
THE NEW WINTER RESORT



BY THE SAME AUTHOR

A JAPANESE MARRIAGE

THE JAPS AT HOME

THE ADMIRAL

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QUEER THINGS ABOUT JAPAN

MORE QUEER THINGS ABOUT JAPAN  
(With NORMA LORIMER)

“PLAYING THE GAME”

IN SICILY

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THE CASA NORMANNA (SALITA S. ANTONIO), PALERMO

From a drawing by BENTON FLETCHER

*Frontispiece*

# SICILY

THE NEW WINTER TOURIST  
AN ENCYCLOPÆDIA OF SICILY  
BY DOUGLAS SLIDEN

WITH 12 ILLUSTRATIONS, A MAP, AND A PLAN OF THE  
RAILWAY SYSTEM OF SICILY, SHOWING THROUGH WHICH  
CITIES AND PLACES THE MONUMENTS AND SCENERY CAN BE  
REACHED, EITHER DIRECTLY OR BY SHORT CUTS.

NEW YORK

E. P. DUTTON AND COMPANY

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1907



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MAXIMUM

DEDICATED TO  
COMMENDATORE LUIGI MAUCERI  
AN EMINENT SICILIAN ANTIQUARY,  
TO WHOSE LOVE OF HIS COUNTRY,  
KNOWLEDGE OF ITS MONUMENTS,  
AND ORGANIZING POWER  
THE DEVELOPMENT OF  
SICILY  
IS SO LARGELY DUE.



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## TO THE READER

### THE SCHEME OF THE BOOK

THE pictures of the book are a feature. There are nearly two hundred and fifty of them reproduced, mostly from photographs taken for the purpose, at a great outlay borne by patriotic Sicilians. These gentlemen were eager to have the romantic fastnesses of their country (in which the primitive races may well have lingered into the Middle Ages) known to the English and Germans, who, with the Japanese, are the scenery-connoisseurs of the world. About half of them illustrate the hitherto unexploited and unphotographed interior. Most visitors to Sicily have not even heard of places like Piazza-Armerina, Petralia, Nicosia, Montallegro, Pietraperzia, Palazzolo, and the Cava d' Ispica. Quite a number of the pictures give vistas of mountain scenery, or isolated volcanic hills crowned with antique cities.

The book consists of three parts: Part I. contains introductory chapters to draw the eyes of those who do not know their Sicily to the wealth of attractions lurking in the bosom of the ancient Roman's Island of the Sun, from the City of the Cave-Dwellers in the Cava d' Ispica and the house, which the wandering Ulysses may have seen with his own eyes on the hill above Cefalù, to the castle of Dionysius at Syracuse, the temples of Girgenti and Selinunte, and the palaces of the Arabs at Palermo. Sicily has forty Greek temples, and in the Royal Chapel of its Norman kings the most beautiful church in Christendom.

A novel of ancient Syracuse is the original of the story of Romeo and Juliet (see p. 144). Shakespeare's *Much Ado About Nothing* has its scene laid in Messina, when Peter of Aragon was marching to the help of the Sicilians after the revolution of the Sicilian Vespers. The garden where Beatrice met Benedick could well be the earthly Paradise at the Villa Rocca Guelfonia (p. 382).

Part II., *Things Sicilian*, takes its name and its idea from the famous *Things Japanese* of Mr. Basil Hall Chamberlain, to which I had

constantly to refer in preparing a book on Japan which I was writing simultaneously with this. Miss E. M. Stevens, to whose untiring industry in following up clues the book owes so much, suggested that I should take Professor Chamberlain's model. This is necessarily a larger and more detailed work than his, because there are so many more points in which Sicily comes into the ken of English people.

To be brief, the portion of the book entitled *Things Sicilian* deals in short and simply-worded paragraphs with such subjects as the principal sights, whether monuments or scenery; legends, historical or mythological; biographies of celebrities; the expressions one hears most; the customs and institutions one sees; the common objects of the country; and hints to travellers for avoiding expense and annoyance.

Under monuments may be included the remains of the prehistoric races of Sicily, Sicanian, Sikelian, and what not, mostly of the kind which always last longest—tombs, but with one glorious exception at Cefalù. The Phœnician and the Carthaginian have left us little but walls and beads. They were at the bead stage of civilization; their very money was borrowed—in its designs. The Greek filled every point of vantage near the sea with his citadels and temples and theatres: his golden ruins are broadcast yet. The Roman was content with an amphitheatre for his gladiators and a gymnasium for exercise in a few great towns. He ruled Sicily as one who had no abiding city there, and hoped to be pensioned home. The luxurious Arab, whose Granada is the Paradise of architecture, left not a wrack behind except the Emirs' palaces and mosaiced churches, which he helped to build at the bidding of his Norman conqueror. The Norman, like the Greek in his heyday, left us an imperishable heritage of beauty in stone transmuted by the centuries, like the philosopher's stone, into gold. The Greek and the Norman were the creators of Sicily, the old and the medieval. After the Norman the Spaniard overwhelmed Sicily, like the heavy sands of the Central Asian desert.

The scenery of Sicily is superb; the wooded valleys of the Madonian Range are a *terra incognita* to foreigners, but Etna, the Fujiyama of Europe, can be seen from half Sicily, and the mingling of mountain and ruin and sea at Taormina and Tyndaris beggar the pageants of Turner. The legends, historical and mythological, of Sicily are like the stories in the Bible, short episodes which all the world remembers, such as the Rape of Proserpine, the Sword of Damocles, and the Sicilian Vespers. The same element will be found in the biographies of her great. Empedocles died in the crater of Etna. We have the names, even the figures on coins, of two pious men of Catania who carried their aged parents from one of Etna's

red-hot lava floods. Archimedes fell in the storming of Syracuse, the general of its defence. And Gorgias of Leontini lured Athens to her ruin with his silver tongue.

Among *Things Sicilian* will be found the "Ate" and the "Amonine," the cries that echo in Sicilian streets; tit-bits of information about the terrible Mafia and omertà; courtships and the vendetta; the processions and ceremonies of the church and the country-side; folk-songs and gambling; begging and superstitions; and the catacombs of mummies. The common objects of the country embrace such picturesque sights as the peasants, whose national dress forms the subject of a chapter; street-saints and roadside shrines; yellow carts gaily painted with stories from the Scriptures or the poets; dwarf Sardinian asses; mules with red trappings carrying Madonna-like women, or men in the hooded Sicilian cloak, or ingots of yellow sulphur; the tombs of pre-historic races; and women bearing water from the fountains in Grecian urns on their heads. There are numerous hints for travellers on arrival by railway or steamer; on the facchini, the plunderers licensed as porters; on the humours of the parcels post; on baths and cabs and theatres, museums and shops; on photographs and photographic materials; on cafés and food and drink. Bargain-hunting occupies a chapter, but many paragraphs of *Things Sicilian* are devoted to the chief treasure-troves of the curio-collector in Sicily,—old majolica and Greek pottery and statuettes; the unrivalled coins of ancient Sicily; the seventeenth-century enamels and filigree and plate; the rich lace and embroideries; the carved corals; the ivory Christs on tortoise-shell crucifixes; the old chased ruby and rose-diamond pendants.

Part II., *Things Sicilian*, arranged alphabetically, is designed to tell the traveller the meaning of everything he sees.

Part III., the Elenco, or Road-Guide, is a table of all the towns of Sicily to which there is any reasonable means of access by road, rail, or steamer, and gives lists of the monuments or natural beauties accessible from each.

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The interior of Sicily is to most visitors a *terra incognita* beyond what they see from the windows in the train between Palermo, Catania, and Girgenti. Even Castrogiovanni, the ancient Enna, is passed by, though full of the life of a medieval mountain town. I have tried to make Tyndaris and Sciacca assume their proper places beside Girgenti and Taormina, and to make the visitor aware that there are places like Nicosia, Piazza-Armerina, Petralia, and others, on which the patient diligences of Sicily converge from many points. Motorists are only just beginning to venture into Sicily, the land *par excellence* which calls

for their intervention, with its excellent provincial roads leading up to cities of ancient fame, which have been practically inaccessible so far, but can be reached by motors in a few hours from comfortable centres like Catania, such cities as Centuripe and Agira, with their multitudes of Roman ruins; Nicosia, an unspoiled bit of the Middle Ages; Sperlinga; Troina; Entella; Noto Antica, the medieval Pompeii; Palazzolo, with its Greek ruins and its marvellous tombs; and the city of the prehistoric dead at Pantalica. There is a scheme sketched out for them in the last chapter of Part I.

Messina has been unexploited by modern travellers, almost as markedly as the interior. I have therefore given a great deal of attention to it, both by going into detail in the letterpress and by including about fifty illustrations of that beautiful and interesting city.

There is but one thing really wanting to the content of the Sicilian to-day—that Victor Emmanuel III. should revive the glorious tale of Norman Sicily by calling himself King of Italy and Sicily.

#### THE SICILIAN DIALECT

For Sicily is not as the other principalities and duchies which have been welded into modern Italy. It has its dialect, almost a language, a sealed book to the Continental Italian, though all its words have the same form as the Italian, with the exception of slight differences in various vowels and consonants depending on the nature of the dialect and the phonetic necessities to which the people have to submit. The root of the words is therefore nearly always the same in Italian and Sicilian, and the phonetic development is equally identical, since all the words end in vowels.

The principal differences between Italian and Sicilian forms are the following :—

The Sicilian dialect usually changes *e* into *i*, as is shown by the following :—

latte	latti	lume	lumi
carne	carni	vivere	viviri
verdura	viridura	penare	pinari
pesce	pisci	viaggiare	viaggiari

It often substitutes *u* for *o*, as in the following instances :—

passo	passu	correre	curriri
viaggiatore	viaggiaturi	carretto	carrettu
pozzo	puzzu	compasso	cumpassu
freddo	friddu	moneta	munita
caldo	caudu		

It usually changes the double *ll* into double *dd*, giving to this consonant the sound of the last consonant in the English word Wedgwood.

castello	casteddu	bellezza	biddizza
gallo	gaddu	gallina	gaddina
bello	beddu	cavallo	cavaddu

But many words keep the double *ll* of the Italian, as *Villa Portogallo*, which are pronounced *villa* and *Portuallo*.

It often changes the syllable *glio*, *glia*, *gli*, *glie*, into *gglio*, *gghia*, *gghi*, *gghie*. Thus, for example :—

giglio	gigghiu	conigli	cunigghi
figlio	figghiu	consiglio	cunsigghiu
soglio	sogghiu	maglia	magghia
famiglia	famigghia	moglie or	mogghie or
pariglia	parigghia	moglière	mugghieri
paglia	pagghia	sparpagliare	sparpagghiarì

It sometimes changes the consonant *b* into *v*, *e.g.* :—

barba	varva	barbiere	varvieri
barca	varca	nerbo	nervu
battesimo	vattisimu	botte	vutti

It sometimes changes *l* into *r*, for example :—

balcone	barcuni	incolpare	incurpari
falda	farda	palmento	parmentu
salsa	sarsa	pulpito	purpitu
cavalcare	cavarcarì		

It sometimes omits the *g* and the *z*, *e.g.* :—

pagare	paari	passeggiare	passiari
legare	liari	battezzare	vattiari
portogallo	portuallo	patteggiare	pattiari

In some words it changes the *g* into *j*, *e.g.* :—

giumenta	jumenta		
giunco	junco	genero	jenniru
giuocare	jucare		

*n* followed by *d* changes into double *nn*, *e.g.* :—

dimandare	dimannari	intendere	intenniri
vendere	vinniri	mondo	munnu
rendere	renniri	propaganda	prupaganna
sospendere	suspenniri	ghirlanda	ghirlanna
comprendere	cumprenniri		



*d* is sometimes changed to *t* or *r*.

madre	matri	radere	rariri
padre	patri	ridere	ririri
madrice	matrice	cadere	cariri

Thus the Madonna is called “Bedda Matri” (Bella Madre).

In some words the syllables *pia*, *pio*, *più* become *chia*, *chio*, *chiu*, *e.g.* :—

piano	chianu	piovere	chioviri
piantare	chiantari	piuttosto	chiuttostu
piangere	chianciri	non v'è più	non c'è chiu

An example of contraction is the word “gnuri” for “signore.” Thus the common people, instead of saying “signor padre,” “signora madre,” say “gnu-patri,” “gnura-matri.” A coachman is addressed as “gnuri.”

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The words which depart widely from Italian roots are really few, and show the origins of the race and the contact which it has had at different periods with foreign nations. Some words preserve a Greek root, *e.g.* :—

*ciaramita* or *ceramita*, for tiles of terracotta.

*scintino* for “undisciplined,” “dangerous.”

*taliare* for “guardare.”

*vastasi* or *bastasi*, for “facchino.”

Some have an Arab root, *e.g.* “*raisi*,” meaning the captain of the galley in the Tonnare.

Others are French, *e.g.* :—

*muccaturi* for “handkerchief” (*fazzoletto*).

*monsù* for “cook.”

In the province of Messina, to distinguish fruit trees, they adopt the French form, making the noun feminine; *e.g.* instead of saying *il fico*, *il sorbo*, *il limone*, *lo arancio*, *l'ulivo*, etc., the Messinese say *la ficara*, *la sorbara*, *la limonara*, *l'aranciara*, *l'olivara*, etc.

Some words come from the English, *e.g.* *trincare*, for drinking heavily (in playful tones).

Some words which are of obscure root it is possible may have a Sican or a Sikel origin.

The differences between Sicilian and Italian have never before, I think, been explained in an English book. I owe this masterly little summary to Commendatore Mauceri, who has helped me at every turn in the compilation of this work. I have received much assistance also from Mr. Joshua Whitaker, who read the proofs of Part II., and

Mr. Ambroise Paré Brown, who procured me much of the information, and has given me all manner of assistance.

The map given is the famous map prepared by Baedeker for his guide-book, and was supplied by him.

BOOKS ON SICILY

There are a few hundred volumes in English on the subject of Sicily, but most of them the traveller can read by his fireside in England. The books which give most direct information are Baedeker; Murray; Augustus Hare's *Cities of Southern Italy and Sicily*; Joanne; and the Italian guide-book of the Fratelli Trêves, among the regular guide-books. To these may be added Frances Elliot's *Diary of an Idle Woman in Sicily*; E. A. Freeman's *History of Sicily from the Earliest Times* (4 vols., Clarendon Press); E. A. Freeman's *Sicily in the Story of the Nations Series* (Unwin); Marion Crawford's *Rulers of the South* (Macmillan); F. Hamilton Jackson's *Sicily in Methuen's Little Guide Series*; Norma Lorimer's *By the Waters of Sicily* (Hutchinson); Enrico Mauceri's *Guida Archeologica ed artistica di Siracusa*; W. A. Paton's *Picturesque Sicily* (Harper); Reber's *Guida di Palermo*, the best guide, with which I am acquainted, to any city, much consulted by me; Douglas Sladen's *In Sicily* (Sands, 1901); John Addington Symonds's *Sketches in Italy and Sicily* (Tauchnitz); G. Rizzo's *Guida di Taormina e Dintorni*; and the splendid *Messina e Dintorni* published by the municipality of that city.

Those who wish to understand the classical antiquities of the island will consult continually, as I have done, Sir William Smith's *Dictionary of Greek and Roman Biography and Mythology* (Murray, 3 vols.); and Sir William Smith's *Dictionary of Greek and Roman Geography* (Murray, 2 vols.); G. F. Hill's *Coins of Ancient Sicily* (Constable, 21s.); Guhl and Koner's *The Life of the Greeks and Romans described from Antique Monuments* (Chatto, 7s. 6d.); Huish's *Greek Terra-Cotta Statuettes* (Murray, 21s. net); Hutton's *Greek Terracotta Statuettes* (Seeley, 7s. net); Cicero's *Verres* (Bohn's translation); Diodorus Siculus (Booth's translation); Grote's *History of Greece*; Mitford's *History of Greece* (for the life of Dionysius); Theocritus, Bion, and Moschus, translated by Andrew Lang (Golden Treasury Series); Thucydides (Bohn's translation, vol. ii.); John Ward's *Greek Coins and their Parent Cities* (Murray); and Plutarch's *Lives of Dion, Nicias, Timoleon, and Marcellus*.

Brydone's *A Tour through Sicily and Malta*, Letters 1775, is the foundation of many subsequent books on Sicily, including Dumas's *Speronara*. The French books, René Bazin's *En Sicile* and G. Vuillier's finely illustrated work, are elegant rather than informing.

Paul Bourget's *Cosmopolis* and Marion Crawford's *Corleone* deal with Sicily. The late Samuel Butler, in his *The Authoress of the Odyssey* (Longmans), attempted to prove not only that the *Odyssey* was written by a woman, but that its scenery was exclusively Sicilian, Ithaca being really one of the Ægatian Islands. There is a delightful essay on Palermo in the late E. A. Freeman's *Historical Essays*, third series. There is a good deal about Sicily in Goethe's *Travels in Italy* (Bohn's translation); but he visited the island very unintelligently, as the reader will see from the numerous passages quoted. There is a great deal about Sicily in J. C. Jeaffreson's writings on Nelson. The health aspect is specially treated in the pamphlet published in the *Lancet Special Commission upon Sicily as a Health Resort* (Florence, G. Barbera, 1896). Norma Lorimer's *Josiah's Wife* (Methuen) has its scene laid at Girgenti, and her *On Etna* in the various towns and gorges round the great mountain; and Selma Lagerlöf's *Miracles of Anti-Christ* deals with Taormina. My novel, *The Admiral*, has many scenes in Palermo and Syracuse. John Henry Newman wrote some exquisite descriptions of Sicily, published in his *Letters and Correspondence* (Longmans). The histories of Sicily, except in the very early period, are all in Italian. Many other works may be consulted with advantage; but Muller's *History of the Dorians* has hardly anything to say about Sicily, though the Dorian race there reached the zenith of its civilisation and power.

## ART

Sicily has two great sculptors—the fifteenth-century Antonello Gagini, a worthy rival of Verrocchio and Mino da Fiesole, and the seventeenth-century Giacomo di Serpotta, the most exquisite artist who ever worked in plaster.

Painting was not luxuriant in Sicily, though Antonello da Messina introduced the art of oil-painting not only into Sicily, but into Italy. The greatest Sicilian painters, after Antonello, were mostly Messinese, though the very best of them came from Palermo and the neighbourhood, such as the fifteenth-century Riccardo Quartararo, Tommaso di Vigilia, and Lorenzo da Palermo; the sixteenth-century Vincenzo da Pavia and Crescenzo; and the seventeenth-century Piero Novelli, one of the finest painters of the Italian naturalistic school. The painters of a certain rank in Messina were numerous, and their paintings form a most interesting field of study for amateurs of the later period. Antonio Ricci, nicknamed Barbalunga, 1690–1749; Letterio Palladino, who died in 1743; are among the best-known later painters of Messina, while Francesco Cardillo was one of the earliest great painters of the fifteenth century.

In the related art of mosaics Sicily stands higher than any country. The mosaics of Cefalù, genuine work of the Calogeri; of Palermo and of Monreale, have a world-wide fame; and many mosaics are gradually being uncovered at Messina.

#### WHAT SICILY HAS TO OFFER THE TRAVELLER

Sicily has the prime claim on the English traveller, that it is near its best when England is at its worst. When Christmas has passed, and our desperate days of fog and frost and wind begin to crowd upon us here, there Proserpine, the Spring Goddess, bursts from the nether world, and all Sicily flings flowers before her feet from the shoulders of the mountains to the skirts of the sea. The pink plumes of the asphodel, the silver of cactus and olive, the golden columns of temples, and the vast opal of Etna stand out clear and sharp against a cloudless sky, while through the summer air float the tinkle of goat-bells, and the dance tunes blown by the goatherds on reed pipes since the days of Theocritus.

In Sicily tradition points the spots where the gods of Greece roamed the earth, Pluto chasing Proserpine, and Ceres, with her torch lit at the fires of Etna, questing her lost child; the wandering Hercules driving the oxen of Geryon before him, and wrestling the giant for the hill of Venus at Eryx; and Arethusa, a shy nymph, pursued by Alphæus.

One great Cambridge scholar, in his *The Authoress of the Odyssey*, maintains that the greatest poem in the world, the epic of Ulysses, was written in Sicily and of Sicily. History in any case dawned early in the Garden of the Mediterranean, the Eden Isle where Greek, Roman, and Carthaginian fought their three-cornered duel for the lordship of the ancient world. It was nearly five centuries before Christ that Gelon of Syracuse marched in hot haste, with fifty thousand horse and foot, to relieve Theron of Acragas leaguered in Himera by Hamilcar, shophet of Carthage, and his three hundred thousand Africans. This was on the day of Salamis. Herodotus tells us that, and then tells us how, at the end of that awful day, Hamilcar flung himself into the flames of the altar where he had called upon his gods.

The great Gelon stayed the tide of slaughter for ransom, and to this day the coins stamped out of Carthaginian silver by his fair queen Damarete exist in numbers sufficient for plain persons like myself to own one.

I will not tell the tale of Sicily here. Nicias and Demosthenes, Dionysius, Pyrrhus the Epirote, Marcellus and Scipio, Roger the Norman, Frederick of Hohenstauffen, Manfred and Conradin,

Charles the Fifth and Nelson, and every other worthy of Sicily have their mention in the pages which follow.

But I must speak of the mission of the Dorian race worked out in Sicily. It is Syracuse, not Sparta or Corinth, which stands to us for Dorian Greece—Syracuse, which beat back the Carthaginian till Rome could take her place—Syracuse, the greatest and richest city of the Greek world; and we have enough of ancient Syracuse to call up her wars with Athens and Carthage and Rome—the temple of her goddess, the theatre where Pindar and Æschylus sang the glories of Hiero, and the people listened to the wisdom of the blind Timoleon.

What manner of men, then, were the Dorian Greeks of Sicily against whom Athens and Carthage broke their power? The sculpture of their temples had not the grace of the metopes of the Parthenon, they had no Phidias, no Praxiteles, no Myron; but Euryalus has no rival as a castle of the Greeks, and the great ten-drachma pieces struck in triumph by the Syracusans from the dies of Euænetus and Cimon when the armies of Athens surrendered, are the gems of all coinage from that far day to this.

The story of Syracuse is romantic above all other Greek story because we hear so much of their women, partners of their husbands in power, martyrs in their fall.

But history is not my province here. That will be treated in my *Cities of Sicily*. Rather must I indicate briefly what Sicily has to tempt the intelligent sojourner—her forty Greek temples; her half-dozen Greek theatres; her Greek castles; her Roman amphitheatres and palæstræ; her palaces of Emirs at Palermo; her unrivalled mosaics; her churches, where Norman and Moresco meet; her majestic scenery, of mountain and sea compact; her wealth of palms and wild flowers.

No scenery affected the Greeks so profoundly as that of Sicily. Theocritus was the father of the appreciation of scenery, and though the cool pine woods have long since withered from the hills behind Syracuse, the lemon groves and the olive gardens, and Etna climbing from blue sea to blue sky, give Syracuse one of the most charming scenes in the world. This is the humour of Sicilian scenery; the sea, with blossom and verdure stealing down to its listless waves; the mountains, grey with cactus and golden with euphorbia and genesta; olive gardens, grey on green, between. Except in spring, when the almonds fling a scarf of living snow round the shoulders of the hills. Nowhere does Spring illumine the earth with such a rainbow of wild flowers.

DOUGLAS SLADEN

32, ADDISON MANSIONS,  
KENSINGTON, W.,

*November 25th, 1904*

# SICILY

## THE NEW WINTER RESORT

### CHAPTER I

ITS CLIMATE WHAT THERE IS TO SEE WHAT THERE IS TO DO

**S**ICILY is the best winter resort in Europe; its climate is more equable than the Riviera, it has no mistral, and there is more to interest people who go abroad to see fresh scenes, and not merely to reproduce English life under more genial skies. For the present, it cannot, of course, equal Cannes in English house-party life. It has not the number of villas rented by English Society, nor has it



PALERMO

the same choice of British amusements. In entertaining and entertainers, it is behindhand; but there is no reason why it should remain so, for there are quantities of magnificent villas about Palermo which

could be rented if there was any demand for them. Golf is to be started; there is plenty of scope for yachting and motoring; there is an opera, with the largest opera-house in the world; and with proper introductions, strangers of position are invited freely to the balls given by the nobles in their superb palaces.

Sicily makes yachtsmen and motorists feel very important, there are so many places which they can see more easily than other people. The yachtsman can make trips from Palermo to Solunto, Termini, Cefalù, Tyndaris, Milazzo, the Lipari Islands, Trapani and Eryx, Marsala, Mazzara, Selinunte, Sciacca, Girgenti; Terranova, for the ruins of ancient Gela; Scicli, for the ruins of ancient Camarina; Syracuse,



SELINUNTE. RUINS OF TEMPLES G, F, E, OUTSIDE THE ACROPOLIS

Megara and Thapsos, Augusta, Catania, the Isles of the Cyclops, Taormina and Messina. Several of the trips he can do in a day on a fast steam yacht, saving most wearisome train journeys.

With the almost solitary exception of Castrogiovanni, the ancient Enna, and Randazzo, the places of interest which cannot be reached by a yacht are motorist's places, by which I mean that what would have taken a longish railway journey and a patient climb with Sicilian horses, is a ridiculously easy day's excursion in a motor. The motorist can visit in a day from Palermo, the perfect Greek temple of Segesta; the four-miles-round ruins of Entella; Termini, with its ruins of ancient Himera; Cefalù, with its glorious cathedral, and its house on the hill as old as Homer; while, if he rests the night at the not intolerable inn of Castelvetro, he can take Segesta on the way the first day, and

Selinunte the second day, and sleep the second night at mysterious Sciacca, the third at Girgenti, with its ten Greek temples, and the fourth at Castrogiovanni, the Lina of Proserpine and Ceres, all places with hotels, if the new hotel which Cook's correspondent, Mr. Von Pernull, is opening in a baronial palace at the last, is ready. If it is, one could spend a week there well, making day motor-trips to



THE GREEK TEMPLE AT SYRACUSE WHERE ÆSCHYLUS HAD SOME OF HIS BEST NIGHTS

mysterious medieval towns like Piazza Armerina, Nicosia, Trana, and Sperlinga, all of them full of antique buildings and paved with history, and to the hardly explored old Roman towns of Agira and Centuripe. When he has exhausted the centre of the island, there are fresh groups of famous old cities to explore in the south and east. As the interior of Sicily is a sea of hills, a motor that takes no account of them is almost as good as the wings with which Dædalus, who might well be the god of motorists, flew to Sicily. The great mail-roads are good and kept in fine condition, though the byroads are only torrents out of work.

Let no reader run away with the idea that this book is only for the rich. As a matter of fact it hardly considers them, it tells them of these fine fresh fields for their yachts and their motors, and the kindest winter climate in Europe, and there it stops for them, unless they are also lovers of the picturesque, the romantic, and the curious.

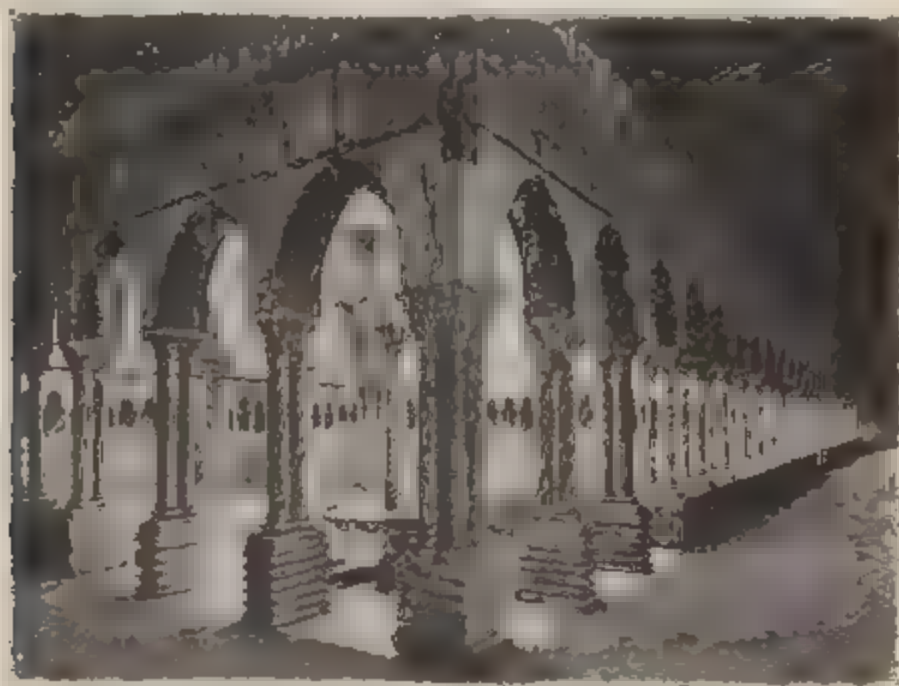
The great point, to my mind, in which Sicily excels the Riviera is, that it feeds the mind. Grant, which I do not believe, that the climate of the Riviera is equal to that of Sicily; it remains a Paris on the



Mediterranean, while Sicily is Japan on the Mediterranean, it is so much the antipodes of England.

In this land of summer-in-winter the hotels, with only one or two exceptions, are not what Englishmen call first-class, but they are good enough; and though the Sicilian has not always choice meat to cook, he cooks it well; the living is endurable, and the outdoor life which you lead keeps you in the highest health and spirits. There are so many amusing things to see and do. Take your life in Palermo, for instance; if you want the air and like old palm trees in a riot of half-tropical flowers, you can go and lose yourself in the Duke of Orleans' park; if you like a garden more formal and costly, you can walk in Count Tasca's villa; if solitude and romance suit your mood, you can take a carriage to the medieval convent of the Gesù embosomed on a mountain-side and approached through the cypress avenues of the Tombs of the Nobles.

If you have been reading of Palermo's magnificent Emir's, you can go and stand by the mosaiced fountain which ripples across the marble floor of the vaulted court of the Zisa, or stand in the pathetically beautiful cloister of the Eremiti looking at its five red mosque domes.



THE MOORISH CLOISTER AT MONREALE

It, as an Englishman, you are flushed with pride at the glory of those other Norman kings, who were the greatest of their time, when the Conqueror had been gathered to his fathers, you will find such mani-

festations of their splendour and power as that jewel of ecclesiastical architecture, the Royal Chapel at Palermo, and that golden house set in a court of ineffable beauty, the cathedral of Monreale.

Say that you have done all the sight-seeing which your brain can take in without tiring and feel the need of the little things of life ; to pass the remaining hours you have only to step into the old market of the Piazza Nuova to see people living in the simplicity of life which can hardly have altered in the long procession of the nations which have tramped through Sicily from the age of the Greek and Phœnician to the yesterday of the Spaniard. The life of the people in Sicily is the life of primitive peoples in all ages.

To some, the greatest relaxation is shopping. They soon find, in Palermo, shops where pale interesting men sell all manner of things, whose loveliness grows upon them, although until they set foot in Sicily, these were things not dreamt of in their philosophy—time-worn religious jewels, coins immortalising with startling distinctness the beauty of the women who walked in Sicily two thousand years ago, bronzes or terra-cottas that were placed by Greek hands in Sicily's million tombs.

Sicily is the land of tombs and tombless corpses stranger still. In the catacombs of the Cappuccini at Palermo, you see soldiers and cardinals and court beauties, dried into mummies and leaning forward in their robes from the vaulted walls, to preach from their silent withered lips a startling sermon to humanity.

These epitomes of well-hewn airy catacombs are the first example which come to most foreigners' eyes of the underground cities of the dead, that honeycomb a Sicilian town. The other catacombs of Palermo are closed, though they run in all directions. You go to Girgenti and, above all, Syracuse to see the noblest catacombs in Europe.

The catacomb of St. John at Syracuse is a mile, perhaps two or three miles long ; no one has ventured to seek its end ; a second and a third catacomb, hardly entered, lie underneath it. Off its broad main street run smaller terraces of the dead, with here and there a Rotondo, like the Quattro Canti, which form the hearts of traffic in Sicilian towns. Sepulchres innumerable are finely carved in the walls of each passage and chamber in these cities of the dead. When modern eyes first saw them they contained here and there, raised on a rocky plinth, a royally carved marble sarcophagus, now the glory of some museum. The emblems of Christian martyrdom and immortality were then fresher on the rocks.

And these are only Christian graves of the period when the Roman Empire was decaying to its fall. In a way, they may be the most

## 6 SICILY THE NEW WINTER RESORT

interesting, but they belong to the least interesting period, except when you come, as you do at Palazzolo, in the bowels of the earth to long galleries cut with fine architectural grace into a forest of columns and arches.

There are earlier tombs and later belonging to lordlier races. Of the Saracens, we have naught but honeycombed rocks. But it is not so with the Normans; those lords of mankind went back to mother



THE FAMOUS GALLERY OF HELLENISTIC TOMBS IN THE VAL D'ISICA  
(from a photo by Cavaliere Napolitano of Ragusa)

earth leaving not a wrack behind, save when they were great enough for princely sepulchres. The tombs of the Norman kings are so downright in their costly imperishability, that you see what kind of men they were who made the Byzantine and the Saracen and the Sicilians of ancient Greek and Roman strains build their glory. Roger and his imperial successors lie in the cathedral at Palermo in mighty blocks of porphyry like trunks of trees shaped into coffins, below canopies that are warriors' tents in marble. At Cefalù a Norman Marquis Geraci sleeps in an ancient Greek sarcophagus.

Soon there followed the gracious tombs of the Renaissance with

fair women sleeping in white marble, or knightly figures meekly kneeling like the Vice-re d'Acuna in the Catania Duomo.



THE VICE-RE D'ACUNA IN CATANIA CATHEDRAL

With them came the incomparable Gagini, carving his human semblances like L. Verrocchio and his fillets of foliage with the delicacy of the Fiesole Mino. Gagini's masterpiece is his tribunal behind the altar in S. Cita at Palermo, but his graceful Madonnas are scattered up and down the land—a new sculptor, ranking with the great Florentines, to swim into the ken of the art-lover!

*Post hoc alius* . . . after these came the Baroque, the style of monsters, which before it finished had to writhe into the plaster nightmares of the Palagonia Villa. But amid the deluge blossomed Sicily's other candidate for the suffrage of sculpture-lovers, Serpotta, the poet in plaster of the eighteenth century. This extraordinary man filled the churches of Palermo with a staccato of stucco so hard and fine that it has lasted perfect, and executed with such a sense of beauty that one is forced to forgive him when, like the maker of the Tanagra figures in old Greece, he gives us, irrespective of his subject, the

haughty beauties of his own day in the height of feminine fashion. Serpotta's work is so beautiful and spirited that you forgive him all his faults of taste, though you feel that it was he who founded the Campo Santo school of sculpture in modern Italy.

Before the Christian tombs of the catacombs came the tombs of Roman, Greek, Phœnician, and the earlier races. Here and there in Sicily the Roman has left the towers of masonry in which he loved to

lay his dead. Here and there a Greek necropolis, like that of ancient Gela, yields great finely-moulded sarcophagi of terra-cotta with the dead man's funeral trappings undisturbed. Here and there Phœnician graves have held terra-cotta corpse-cases indicating the human form with Egyptian severity. The prehistoric men excelled them all in rock sculpture, with their fair round beehive chambers and low, square doorways, as finely smoothed round their edges as though they had been moulded and not hewn. Perhaps they lived in their tombs until they had occasion to use them. Who knows but that this was etiquette with Troglodytes. It was certainly the practice of the early Christians in troubled times.



THE ENTRANCE TO A SIKEL TOMB

Fresh tombs are constantly being found and opened in Sicily, and from them flows the undiminishing stream of genuine antiques which find their way into the market.

From tombs the transition to churches, if not temples, is easy, and one may take the temples first, though there is little evidence of any connection between temples and cemeteries, unless it be the heroum—the templum feriale—the mortuary shrine of the Syracusans who fell in the most glorious battle of their history, under the rock of Palazzolo.

Sicily has of one kind and another about forty Greek temples, few indeed like those we name Concordia and Juno at Girgenti, Diana at Segesta, and the ancient and complete temple built into the cathedral at Syracuse, though there are many with picturesque bits like the angle



of the Temples of Castor and Pollux at Girgenti. But the first view of ancient Girgenti or Segesta is a sight never to be forgotten. The stone of these shrines of the men who endowed the world with a



ARCH IN THE GARDEN OF THE CASA TE A A M O C A  
 (— a photo by Cav. Napoleone di Ippolito)

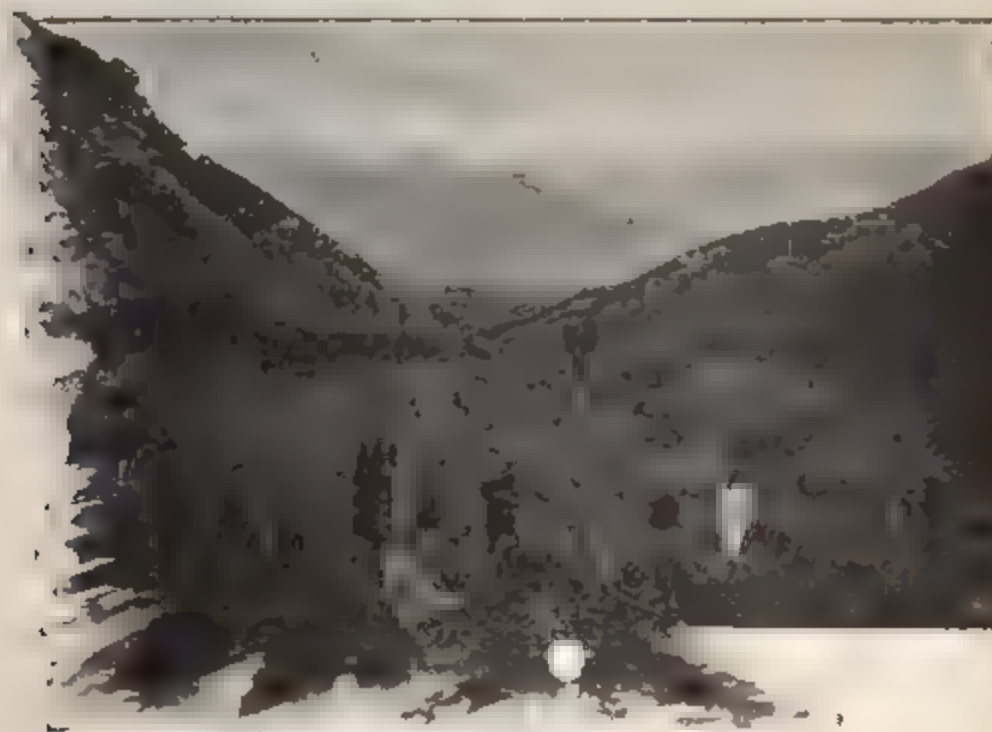
literature and an art of immortal beauty has ripened into gold. The finest of the Greek ruins are temples and theatres.

The churches as a whole are unworthy of comparison with the temples. The one church in Sicily whose outward form one may compare without shame with the cathedrals of Florence, or Siena, or Pisa, is the cathedral of Palermo, which, if its dome were taken

down, might rank almost next to St. Mark's in outward form. The charm of Cefalù depends more on simplicity and mellowness of colour than on pure lines of beauty; indeed, of gems of architecture the churches have little to instance beyond the interior of the Cappella Reale, the cloister of Monreale, the mosaics of Monreale and Cefalù, and certain features of the mosque-like Eremiti.

I speak of pure gems. Sicily is a land of rough jewels. Just as the jewellers' windows are full of uncouth, battered, but still beautiful seventeenth-century pieces, so is the island full of windows, and porches, and loggias with Gothic graces. In the humours of baroque vulgarity Sicily is rich. For the earthquake of 1693 threw down half the buildings of the island in the foolish heyday of baroque. But those who delight in ingenious inlays of rich marbles will reap their reward. It was the fashion of the day, and all Sicily is veined with jasper, and porphyry, and agates.

I must not linger too long on what man has given to Sicily, for Heaven has been so bountiful to her. Her mountains are full of springs, and, with water, anything not too tropical will grow in Sicily. She is wrapt in deep, clinging garments of wild flowers. Was there ever such a place for them in Europe? But it is not always the richest vegetation which makes for most beauty in Sicily. The rolling champaign sprinkled with old spiralled olives, the abrupt volcanic mountain swathed in the dusty green of prickly-pears, are often more



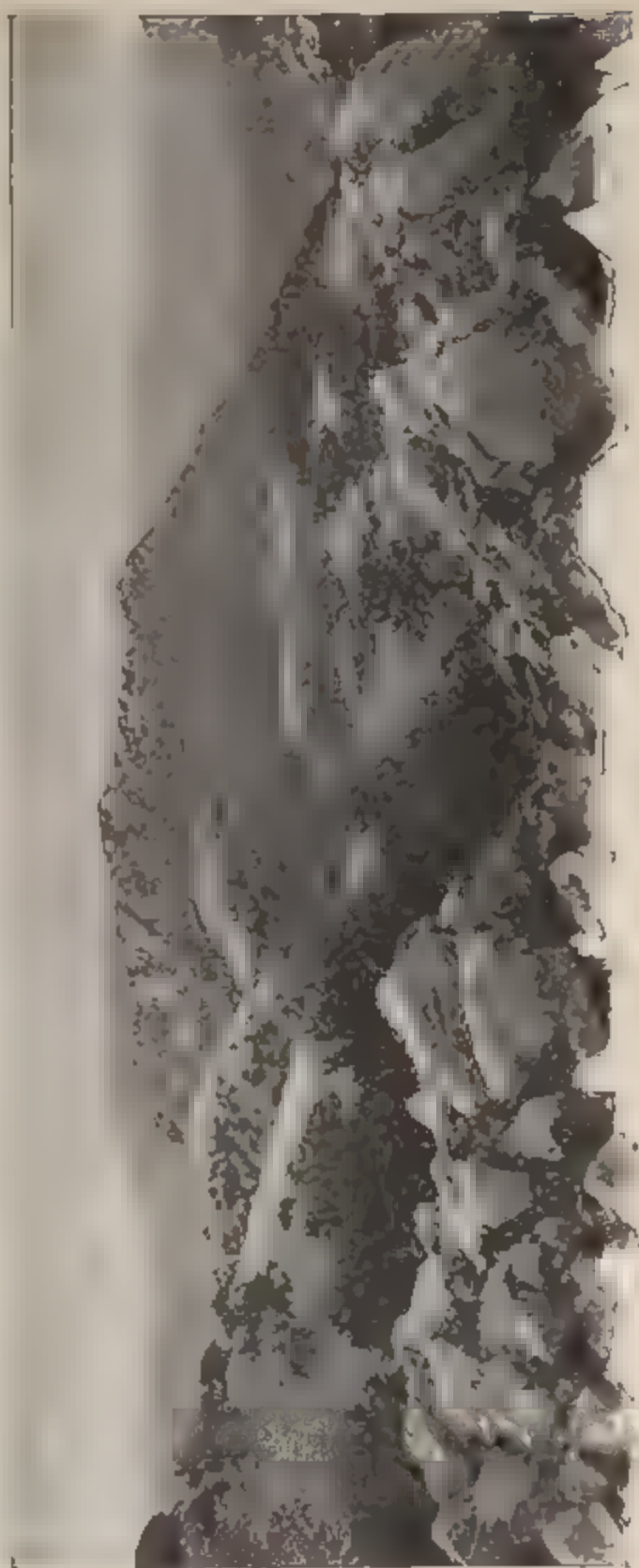
THE MADONIAN MOUNTAINS

beautiful than a Latomia of Venus, where desperate roses climb twenty feet through tangled rivals to the light.

The mountains and the dells in Sicily touch the very heart of beauty. Etna is another Fujiyama, a beheaded pyramid with shoulders mantled in snow.

Monte Maggiore couches like a lion before the eyes of half the island. The peaks of the interior of Sicily are like the wave crests of the whirlpool at Niagara in their multitude and their tossing. Look whichever way you will in Palermo, your vista is bounded by a mountain, a crown of stone like Monte Pellegrino, or a finger pointing to heaven like Monte Cuccio. There is no spot in all Sicily from which you cannot see a mountain except when you step down into one of the little valleys where the old Greeks looked to meet their half-gods and goddesses, or a strayed Olympian come down to earth for the love of a mortal maid.

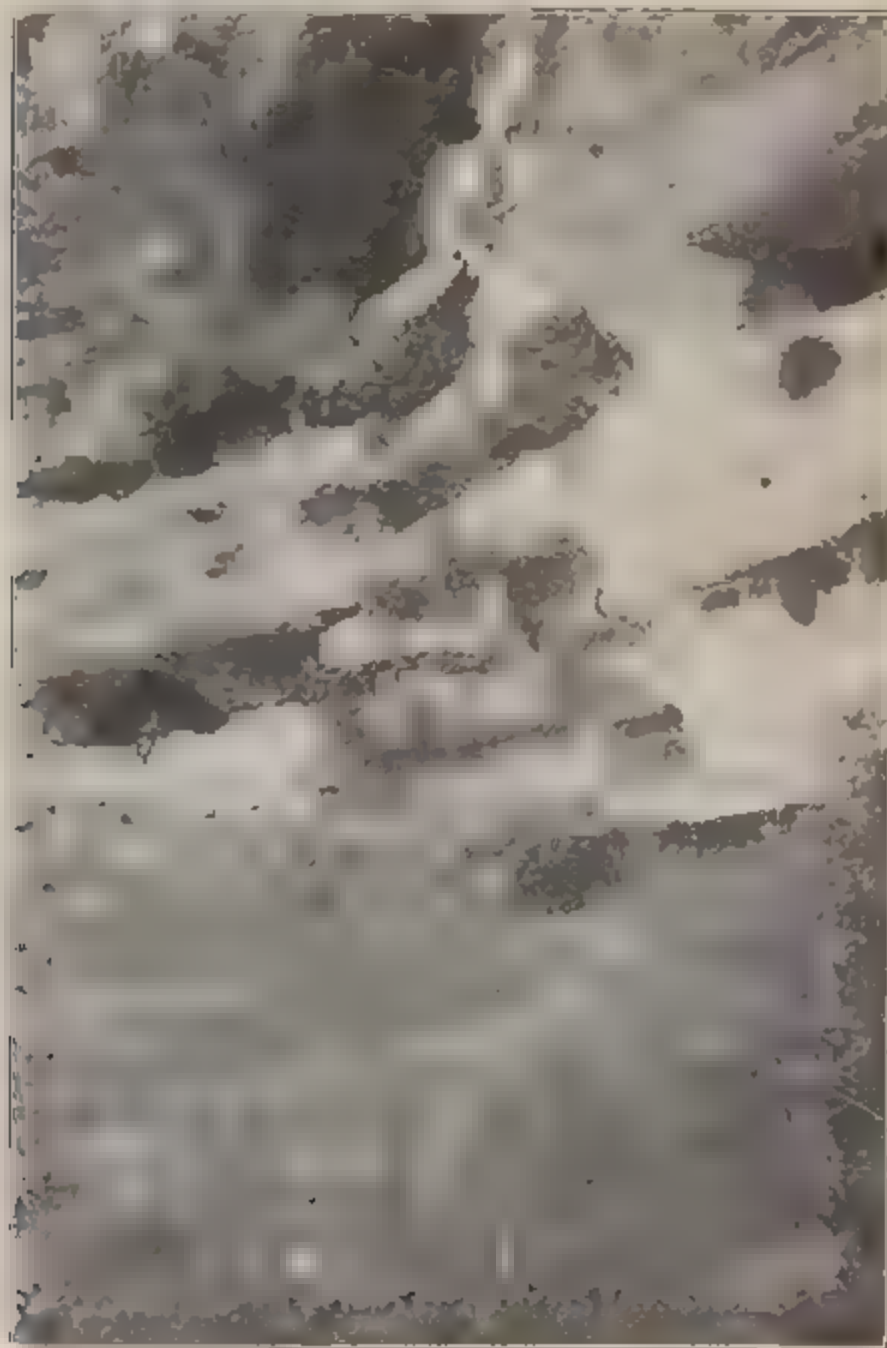
In the marvellous Val d'Ispica, the eight-



THE MADONIAN MOUNTAINS



mile gorge which was a city of the prehistoric men, I know a little dell whose low cliffs hold the rock chambers in which these strange men lived and died. It is filled almost to the brim with trees and flowers, and murmurs with the voices of running waters. How easily might these have been taken, in an age which worshipped only with superstition, for the invitations of Naiads, the saints of springs, how easily might the wood-spirit Dryads lurk in such tangles of greenery; and what place like this for the Oreads, the mountain's daughters, who hide in caves.



VAL LISPICA. — TA LI S. A. ESSANDR.  
From a photo by Cav. Napoleone of Ragusa.

## CHAPTER II

### TRAVEL IN SICILY

THE very first question anybody asks you about Sicily is, "How do you get there?"

There are several ways; the three which commend themselves most to those to whom expense is no object are—if they do not like the sea at all to take the *train de luxe* through to Palermo; if they do not like the sea much to take the *train de luxe* through to Naples; and if they are fond of the sea to go by one of the great Australian liners to Naples. From Naples there are admirable boats to Palermo—the white boats of the Florio-Rubattino (Navigazione-Generale Italiana) which are like little Atlantic liners, with their gorgeously decorated music-rooms and ocean-steamer saloons and berths. You go on board in time for dinner and you wake up at Palermo. By the *train de luxe* to Palermo, all the sea you get is the Channel crossing and the Strait of Messina, which is only a few miles broad where you cross, and completely landlocked. Your carriage runs on to the steamer, and you proceed in the same carriage to Palermo. As arrangements were when we were in Sicily last spring, the only time you had to leave the carriage was at Rome. Perhaps even that will be dispensed with.

For more experienced travellers, or those who have to consider economies more closely, there are two fresh alternatives, to go by sea from Marseilles to Palermo by a French boat, or to go by sea from Genoa to any port in Sicily by an Italian boat. The latter takes time, because the boats put into Naples for a day and each of the Sicilian ports for about a day; but this is the route which we prefer ourselves. We generally sail by night, and spend the day in port. We enjoy a few hours ashore at old familiar haunts like Pisa (from Leghorn), Naples, or Messina. These boats are not very luxurious, but they are sometimes quite large, and the food is about as good as the average hotel food. It is rather like yachting.

You have less difficulty with the customs and *facchini* in the train than any other way, and Palermo is the most civilised port to land at. At other ports the ship does not go alongside, and the *facchini* look



STRAIT OF MESSINA FERRYBOAT OF THE SICILIAN RAILWAYS, WITH THE TRAIN DE LUXE ON BOARD

like howling savages, though they mean no harm except to your purse. The Florio-Rubattino Company has not yet grasped the way to popularise itself with strangers; at the offices you can never get a direct answer about accommodation until the boat is in, and in a land where the boatmen and *facchini* are always more or less troublesome, it is a serious drawback when steamers do not discharge their passengers at the wharf.

Suppose all these troubles over, and that you are safe in Sicily, the question arises, Where shall you go? There are only two towns in Sicily where creature-comforts come first—Palermo and Taormina. I think I am not unfair when I say that the only globe-trotters' hotels are the Hotel Igica, the Hotel de France, and the Hotel des Palmes at Palermo; and the Hotel Timeo and the Hotel S. Domenico at Taormina. Messina and Catania do not get enough visitors to give much society. Syracuse and Girgenti are more serious places; people go to them



THE CATHEDRAL AND FOUNTAIN LEONI AT MESSINA

not for society, but because they are well enough read to wish to see the glorious Greek ruins. Outside of these places the ordinary traveller would not understand the hotel accommodation; it is often not really bad, but it is so primitive that visitors are disgusted before they give it a fair trial. In mountain towns it is sometimes appalling to weak nerves.

## 16 SICILY THE NEW WINTER RESORT

To people who go to Sicily without any idea of what they are going to see, but simply because its winters are warm and other people go there, Palermo and Taormina are the only places. At the latter they get beautiful air and beautiful views ; there is hardly a lovelier place in



TAORMINA. THE VIEW OF ETNA FROM THE GRECO-ROMAN THEATRE

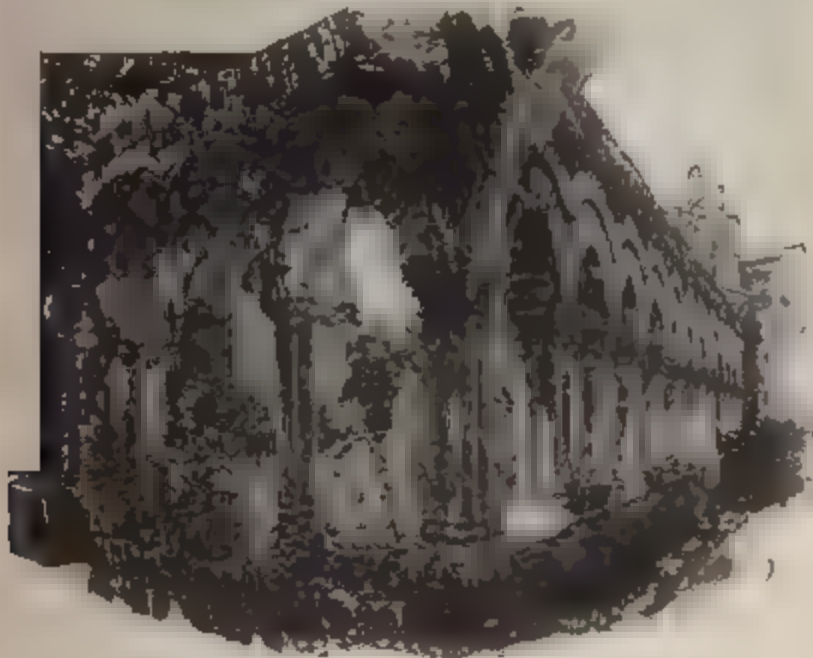
the world. They sit about in the Greek theatre, or in the garden of the Hotel San Domenico, as they sit out a dance in London, and visit all the curio-shops, with which the town abounds, to see if there is anything left worth buying ; they even take a walk up to the castle.

Briefly, Taormina is an ideal loafing place, where you meet a number of nice people, and there are plenty of beautiful old bits for anybody who really enjoys them, and you can get your kodaks developed, and buy refills.

Palermo, on the other hand, is an extremely interesting place to those who wish to be interested, and has a good deal to offer alike to the idealist and the unintelligent. For the latter, the Hotel Igiea is the place, with its exquisite gardens of palms and brilliant parterres of flowers, reaching down in terraces to the sea. The views across the bay are superb, and there are plenty of the Riviera set to enjoy yourself with. There you escape the main drawback to Palermo, the difficulty of getting out into the country ; the chief difficulty, of course, is the time it takes to get into the town, and that is why other people prefer to go to the Hotel de France, on the Piazza Marina itself, and the Hotel des Palmes, which is fairly central. For Palermo is so full

of interesting things—parts of it are quite medieval; and it is also full of life. the Via Macqueda is always crowded. Caffisch's caf  s are entertaining at afternoon tea-time, and the coffee and cakes are excellent. There are beautiful things in the expensive curio-shops of the Macqueda and the Corso, and you gradually learn where the shops are at which you can pick up greater bargains in lace and old enamels and seventeenth-century jewellery.

Even the stupidest person cannot fail to be impressed with the artistic glories of Palermo; the Royal Chapel is the most beautiful ecclesiastical building in Christendom; the cathedral looks like a golden bit of the Orient; the Freniti is like a mosque in a Persian garden; the museum is a dream of beauty; and when you have done these, there are rich sub-tropical gardens like the Orto Botanico, the Duke of Orleans' park, and Count Tasca's villa; and there are the delightful excursions to Monreale, with its golden mosaics and its exquisite Saracen cloister, and to the Campo Santo of the nobles at the



THE GARDEN OF THE EREMITI AT PALERMO

Ges  , a tumble-down medieval church on the side of a mountain; not to mention the Emir's hall at the Zisa, which, with its fountain and its honeycomb roof and its hunting mosaics, looks like a bit out of the *Arabian Nights*.

Not the least interesting thing about Palermo is its numerous nobility. They have noble palaces, full of accumulated treasures, at which, once in a way, they give a gorgeous f  te. The opera-

house, the largest in the world, is kept up for them, and they have their races, and *passeggiata* at sunset, and make Palermo a real capital, more of a capital than any city in Italy except Rome.

Palermo I can never resist : it is so full of medieval stones and the footsteps of history ; but there are many places in the island which I find more interesting than Taormina, and I shall now turn to those who go to Sicily, not so much for society, but because they are interested in the island's rich and varied associations. They will, of course, find much to interest them both in Palermo and Taormina, the two gayest



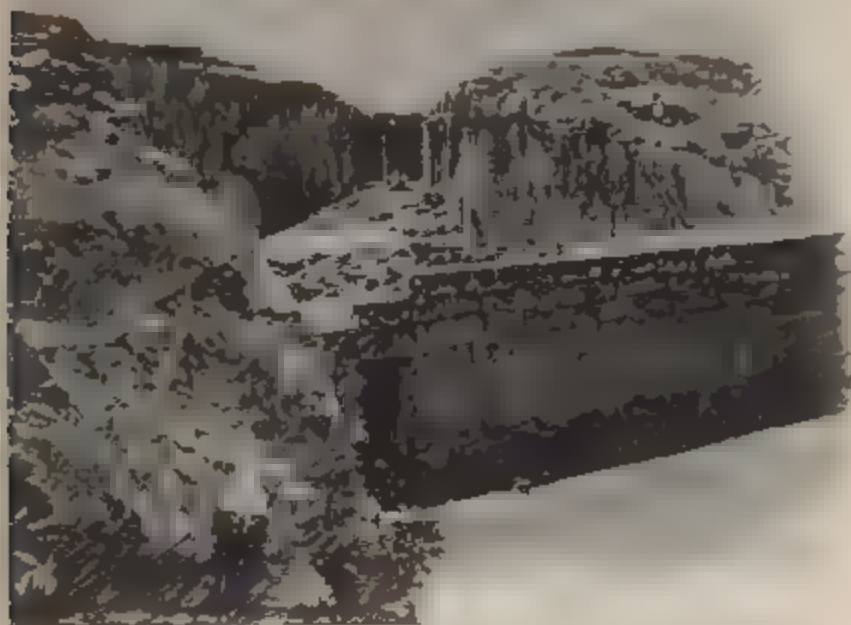
THE CLOISTER OF MONREALE

places in the island as far as strangers are concerned. But they will enjoy many other places also, such as Syracuse, which is literally paved with history ; and has buildings, like its Greek theatre, which were famous in the time of Thucydides ; and haunted spots, like the fountain of Arethusa, in which Cicero saw the sacred fish, whose descendants are still in possession. Syracuse is full of wonders, too, the ear in which the prisoners of Dionysius had their lightest whisper overheard, the sunken gardens of the Latomias, in which captive armies of Athenians languished, and the mile-long catacombs where Christians lived among their dead in the days of the Saracen persecution.

Syracuse is wonderful, but not so wonderful at first glance as Girgenti, whose five chief temples stand in waning procession on the skyline of



the acropolis ; or Selinunte, the Sicilian Babylon, with its ruins so vast in extent and tossed in such fantastic piles that they look like the work of a volcano, a lava stream of precipitated columns.



THE MOUNT OF THE CASTLE OF EURYALUS, SYRACUSE

There are good hotels at Syracuse and Girgenti, though they are not globe-trotters' places. But to visit Selinunte, and Segesta's perfect temple on its lonely mountain-top, the non-motorists must get up at a preposterous hour in the morning, or try a country inn.

My advice is to get accustomed to country inns as soon as possible, because then you can visit Marsala, with its underground city and its great wine industry ; Eryx, with its Carthaginian walls ; Modica, with its wonderful peasant costumes and its eight-mile valley of the homes and tombs of the cave-dwellers ; Ragusa, with its famous asphalt mines ; Palazzolo, with its Greek theatre and its labyrinths of Hellenistic tombs ; the city of the dead at Pantalica ; unawakened medieval cities like Randazzo and Nicosia ; forgotten cities with mighty Greek ruins like Tyndaris, the Taormina of the north coast ; Cefalù, with its tall Greek house built in the days of Homer, and its mosaics of the Hermits of Mount Athos ; Sciacca, with its healing vapour-caves, used by the Ancients, which bring back health with the swiftness of a magician's wand ; and Castrogiovanni — the Fava of Ceres.

Motor-cars, as I show in the final chapter, will let one see almost any of the cities of the interior from some centre with a passable hotel.



Paris was worth a mass to Henti Quatre, and Sicily is so full of marvels—of old Greek ruins and volcanic phenomena, that it is worth roughing it to the limit of one's endurance.



THE BASILICA OR PALAESTRA TYNDARIS

But those who keep to the great towns of the coast, at all periods of Sicilian history the chief places in the island, will not have to rough it at all, and will find that they have left the winter behind them.

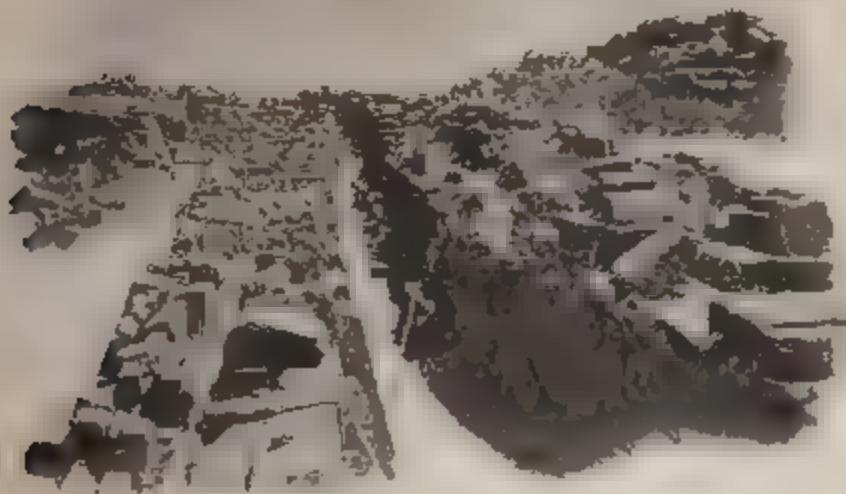
P.S. As for clothes, men will find that their flannels, if one suit is dark, and their dress-clothes will carry them through, with plenty of overcoats. On most days thick suits are oppressive, but at sunset or in the shade it may be quite cold, so it is wise to keep a coat in the cab. Cabs are so cheap in Sicily that you generally have one in tow. For hats you only need a cloth cap and a Panama straw or a Monte Carlo felt. You never see a tall silk hat. For shirts most men wear just what they would wear if they were staying on the river or the moors in England.

Ladies do not need large wardrobes in Sicily. A few evening dresses or evening blouses for *table d'hôte*, and tailor-made skirts, which they can wear with or without their coats for the day-time, is all they want, unless they mean to go into society at Palermo, which alters the case altogether. Hats and parasols can be bought cheap and pretty in the great Sicilian towns, as they are needed. But a good supply of wraps is advisable. When you are going any distance in winter, you always take wraps in case you are kept out after sunset, or in case of a cold wind

springing up. Furs and capes and long travelling-coats will all come in useful. The boots and shoes which do for the Riviera do for Palermo; but in the country ladies will do well to come provided as they would for smart houses on the moors. Sicily is so rocky that they have to wear their shooting-boots whenever they go for a walk.

The great thing in Sicily is not to catch cold needlessly. There is no malaria in winter. But a cold may change into a fever. With ordinary care you need never catch a cold in this delightful climate.

I think Sicily would satisfy even the American child who asked its mother if heaven was as nice as people make out. "Of course," replied the horrified mother; "why do you ask?" "Because none of the places we go to in summer ever come up to the agents' advertisements."



SEVENTH. THE MOUNTAINS AND VALLEYS OF THE ACROPOLIS

## CHAPTER III

### THE MAFIA AND OMERTÀ—THE IMMUNITY OF FOREIGNERS FROM MOLESTATION IN SICILY

SINCE the introduction of motoring has opened up the interior of Sicily to foreign visitors, many inquiries have been made as to the risks run by motorists from evil-doers. The assailants principally dreaded are of two kinds—brigands and *mafia*, but neither of them molest foreigners unless they happen to be residents and property-owners. The only people foreigners really run any risk from are common footpads, and that only in wild districts like the country behind Corleone. Eastern Sicily enjoys a much better reputation than western Sicily in this respect. Throughout the favoured provinces of Syracuse and Messina, and through nearly the whole province of Catania, even naturalists and others whose avocations take them into the loneliest and most remote parts are secure from molestation. Indeed, in some parts of the province of Syracuse, as in the Palazzolo district, evil-doers are expelled by the community. And with regard to the west of Sicily, it must be remembered that most other parts of Europe anything like as wild are viewed with apprehension by the lonely traveller. To show how safe even the tremendous fastnesses of the interior are to the foreigner, I have secured the following opinion upon the *mafia* from Dr. Pitre, one of the greatest living authorities on the subject. This should be read carefully, as it revolutionises the impression which has hitherto prevailed in this country.

“It is generally believed among foreigners that the arrogant and oppressive spirit referred to in *omertà* and *mafia*, which tends to elude the courts of justice, and to secure respect and legal profits to the benefit of the less scrupulous people through menace or intimidation, is an evil extending throughout Sicily, especially among the lower classes of its inhabitants. This is a mistake; it is neither right nor correct to speak of *Omertà Siciliana* and *Mafia Siciliana*. These evils, to say the truth, are more or less prevalent in some provinces; more or less deeply rooted in some cities of the same province; but they do not, by any means, form the main features, nor are they characteristic of all the

lower classes of the whole island. The eastern Sicilian provinces (Messina, Catania, and Syracuse) may justly be said free from *mafia* and *omertà*. And if in some of the *towns* of the province of Catania is sometimes observed a single phenomenon of *omertà*, this never happens in the other two above-mentioned provinces, viz. Messina and Syracuse. In the large cities, like Messina, Catania, and Syracuse themselves, the conditions of the public security and criminality are very satisfactory, and the public spirit in repressing misdoings helps the Government's action; therefore, the law is never obstructed in its work of reform and punishment.

“Even in those provinces where manifestations of *omertà* occur, it is noticeable that the evil finds easier ground among farmers and those who, by their business, are brought into daily contact or transactions with them; when cases do happen among the upper classes, they are entirely isolated, and can be explained either by the desire to be unmolested or by the exigencies of politics which are apt to dictate a man's associates and establish ties between electors and elected.”

To give a sufficiently clear idea of the *mafia* and *omertà*, so much spoken of lately, I may quote what this illustrious writer,<sup>1</sup> the famous folklorist and ethnologist, says:—

“Put together and blend a little of self-possession, boldness, bravery, valour, prepotency, and you shall have something like *mafia* without, however, constituting it. *Mafia* is neither a sect nor an association. It has neither regulations nor statutes. A *mafioso* is not a thief nor a rascal; and if for an outward meaning of the word the quality of *mafioso* has been applied to the thief and the rascal, it is simply because the greater part of the public—not always highly cultivated—has had no time to reflect upon the value of the word, nor has it cared to know that in the thief's or rascal's own estimation the *mafioso* is simply a bold and valiant man—one who will not tolerate any insult whatever, and therefore regards the being *mafioso* as necessary, nay, indispensable. *Mafia* is the consciousness of one's individuality, the exaggerated conceit in one's strength, which is regarded as the sole arbiter of every dispute, of every conflict of interests and opinions, which results in an intolerance of anyone else's superiority, or worse still, anybody else's power. The *mafioso* desires to be respected, and he nearly always respects others. If he has been offended, he never applies to justice, never submits himself to the laws; if he did so, he would consider it an act of weakness and transgressing the principles of *omertà*, which reckons as *schifusu* or *'nfami* (detestable or dishonoured) him who calls in the magistrate. He knows how to defend his rights himself, and when he thinks he is not capable of doing so (*nun si fida*),

<sup>1</sup> Pitrè's *Usi e Costumi, credenze e pregiudizi del Popolo Siciliano*, v. 2°.

then he does it by the intervention of somebody else, whose thinking and feelings are like his own. If this person is unknown to him, a sign or a mere syllable will suffice to make himself understood and render himself sure to get satisfaction and have his wounded honour restored. *Omertà* does not signify 'humility' as it might wrongly seem at first; but the quality or peculiarity of being *omu* ('a man'), *i.e.* serious, steady, strong. The *omertà* is a special feeling which consists in rendering oneself independent of social laws . . . in resolving all controversies either by force or, at least, by arbitration entrusted to one of the most influential representatives of the *omertà* in that neighbourhood.

"The spirit of *omertà* goes so far as to have its own code of honour, resembling in this respect the code of honour in duels. In all other classes nearly every quarrel would be settled by the sword; the chivalrous point of honour would never be considered otherwise satisfied. The point of honour in *omertà* takes the same view; it never considers itself satisfied unless means differing from those of the law are used. Such means vary from the duel, quite rare with *men*, and occasioned by motives of *omertà*, to the murdering of the offender or of those who have had a hand in the offence. The *omertà* has its basis in the silence without which the *omu* could not be an *omu* or maintain his unquestioned superiority. Were he to be discovered by Justice's eye, he would suffer its penalties. But *omertà* goes unpunished and unnoticed, inasmuch as nobody would dare to denounce it, and if ever it were, no one would bear witness against it. Besides the *omertà* of the criminal there is the *omertà* of the honest man, who, if he happens to be wounded in a quarrel, never denounces his wounder, however earnestly he may be solicited to do so, and will rather decline any idea of vengeance than to lack in what he thinks to be his unavoidable course. As a matter of *omertà* the culprit—innocent of the crime ascribed to him—does not utter a word, and if circumstances so dictate, takes silently the condemnation which sentences him either as the author or accomplice, and pays for it willingly, whilst the guilty remains free and unsuspected.

"The same silence is sometimes kept about injuries or offences which the courts should be called upon to repair, and this peculiarity extends itself also to women, not only in anything that would call for the interference of the police, but of any person who is invested with public authority, civil or military. Should a pickpocket steal a handkerchief off a by-passer, and a policeman chase him, no one, man or woman, who can stop the thief, will do so; and if summoned to bear witness, neither one of them would acknowledge to have seen the rascal. The very individual who was robbed or swindled may perhaps

reveal the mischief he has suffered, but never divulges his suspicions as to the true culprit. Should an officer discover a fraud against a grocer and seize the goods as well as the man, the populace would think it to do a good deed to help the defrauder to escape. If a cabman or a carter happens to run over somebody, the bystanders will help the offender to run away, because *the dead is dead, and it is the living who must be helped*. From this follows an extraordinary distrust towards any unknown person, and a natural reluctance to show anyone's dwelling to a stranger who asks for it. It is quite useless to ask a boy whether your friend So-and-So lives in the same building as he does, and on the very next floor to his; for his mother taught him that *casi nun si 'nni 'nsignanu* (abodes must not be indicated), and you might be a detective on his way to notify a fine, a collector for the income-tax to seize the furniture, a policeman to summon the party looked for to the police-court, etc. Is this *omertà*? No. Here the *omertà* ends, and the diffidence of Cicero's *genus suspiciosum* begins. It is quite interesting to observe during cross-examinations and criminal processes what a stupid face the *omu*, who appears before the court, assumes, whether he be culprit or witness, and how humble and submissive he shows himself to the judge or any member of the court, with the view of deviating suspicion and having time enough to reflect upon the questions addressed to him, and not seeming the man he is suspected to be.

"This is written to give the traveller an idea of what the words *mafia* and *omertà* mean in Sicily; but it has no further interest for him, inasmuch as foreigners who travel through Sicily are generally entirely unmolested. Even in small towns, or out in the country where some of the country people go in for *omertà*, strangers have nothing to fear, because the *mafioso*, at the bottom, loves his own country and is hospitable. He would consider it cowardice and still worse to attack a foreigner.

"In the provinces of Messina and Syracuse, where crime is at a minimum and probably far below that of many regions of northern Europe, the traveller may go about quite alone in the outskirts of cities and visiting monuments and archæological sites without the least apprehension."

In confirmation of the above, a question addressed to the *Ora*, one of the principal Palermo newspapers, elicited the following reply, though the editor was unwilling even to print the word *omertà*, to which the question alluded:—

"*A Curious Ragusano*.—The etymology of the word, which can be most relied on, is the word '*omu*,' which in vernacular means a person who is conscious of his own rights, and of the respect due to him. And I may add that the word means that should a crime be

committed in the sight of A, brother of the victim, he will absolutely ignore it before the authorities, but later on he himself, A, will shed the blood of the murderer in such a way that the authorities may have no hold upon him, and thus revenge his relative. Again, outside this, one of the *mafia* witnessing the murder of another *mafioso* by one who does not belong to the brotherhood, will never come forward as a witness, will never assist in bringing the criminal to judgment, but later on he himself will accomplish the revenge, in a sure and swift fashion, as a rule causing the man to disappear. The head of the Palermo police once remarked to me, 'Were a cross to be placed on every spot where a victim lies buried in the plain of Palermo, the Conca d'Oro would be one vast cemetery.'"

The decision of last July in the great *mafia* case, which lasted four years, in favour of Signor Palizzolo, who was accused of the murder of Signor Notobartolo, of Palermo, does not in any way impugn the accuracy of the above. It took place in one of the western provinces, that of Palermo, where the writer allows the *mafia* and *omertà* to exist, and no foreigner was in the least concerned. The only foreigners ever troubled by *mafia* or brigands in Sicily have been men with property in the island, like Mr. Rose, which introduced the question of employer and employed, or of submission to the levies of the *mafia*.



THE BRIDGE OF THE ADMIRAL

## CHAPTER IV

### VARIOUS TYPES AND COSTUMES—PIANA DEI GRECI, AND OTHER ALBANIAN SETTLEMENTS—THE LIFE OF THE PEOPLE

ONE of the great charms of Sicily is its un-Europeanness. Europe has been civilised for so long that there is a sort of decimal-coinage likeness about its clothes, and its customs, and its dwelling-places; they are not precisely the same; a coin worth  $9\frac{1}{2}d.$ , English, may in its different types be called a franc, or a lira, or a drachma, but it is essentially the same, and it is this sort of cosmopolitan sameness which spoils most countries of Europe for the traveller. But in Sicily and in Spain, and in Greece and in Turkey, there is virgin country yet not trampled out of recognition. Of the four, the easiest and safest to travel in, the one where you are always sure of food against which your stomach will not rebel, is Sicily, which has the best winter climate. Its nearest rival in that respect is the Riviera, but the Riviera is liable to be swept by the terrible mistral, beside which the "Levanter" of Sicily is child's play, and it of all places has suffered most from the subtle feet of change. When the day is fine and still and bright, it is delightful to lounge about the promenades of Nice, among beautiful and beautifully dressed people, whose happy resolve it is to extract the utmost pleasure out of life; but, take away the sunshine and the company, and there is mighty little to do. It is all lounge and promenade. How different it is in Sicily, where you are always on the point of exhuming buried civilisations, and are in the presence of a population which has hardly changed since the days of Dionysius.

There is much in costume. A people that changes its costume changes its creeds. Dress is so much the outward and visible sign of opinion. Sicily is conservative in the matter of costume; there is, of course, always the element of people well enough off to adopt the cosmopolitan standard; it is only the poor who show their quality of mind by retaining the indestructible plain clothes of the country, in the place of being submerged in cast-off shoddy.

In the matter of costume, there are degrees even in Sicily. In



Palermo, Taormina, Catania, Messina, the cosmopolitan element is slowly but surely spreading. The coloured handkerchief, tied round the head hoodwise, and perhaps a pair of top-boots, are the only marks which distinguish the countryman from the town pauper; but even there you find one purely national touch, one sterling artistic element, the *cappa*, or *capote*—Sicily has not forgotten its Spanish yet—the dark-blue hooded cloak, which every man wears in bad weather, and in the cold dawning hours in which the Sicilian working day begins. It reaches down to below the knees, and is generally of a sort of native



IN THE MADONIAN MOUNTAINS MU'RA

pilot cloth, dark blue and rough surfaced, though in Modica it has a smooth face, and in some towns is black instead of blue. In the mountain towns every man wears top-boots, because every man rides to and from his work. The Sicilian, finding his plains ravaged by malaria, and lonely houses subject to the visitation of robbers, lives in the little cities which crown his native hills like eagles' nests. It is no matter if he has to ride forth at dawn, and not get back till nightfall; his ass carries him there and back, shares his house, even his room, and receives no food but what he can pick up himself. He is a fine beast, and when his master is cloaked and he is fully panniered, the pair of them make a splendid, almost scriptural, figure in the landscape. The

women, on tall asses, are even better. There are *tableaux vivants* of Murillo's holy families by the dozen on every great country road.

The women of the people attire their heads with simple grace in kerchiefs dyed with the saffron crocus of the mountain-side. Their shawls are put on with fine instinct, and, when they are not riding scripturally on asses, they will be clustering in one of the two-wheeled yellow carts, built to fit Greek chariot-ruts and painted with legends out of history and Scripture. The patient ass is harnessed, it may be, to a cart with a dozen souls in it, but he is allowed to go at his own pace that never kills, and is decked with splendid scarlet trappings, such as a scarlet plume a yard high.

All these are no more than you may see in the skirts of the largest towns, but Sicily has in her gift more precious sights than these.

Take Modica, for instance, a great city of 60,000 inhabitants, seldom visited by foreigners. Beyond a little weaving for the cloth of the peasants' dresses, it is entirely given up to being the centre of an agricultural district. Most of the inhabitants are the cultivators of the land, who, except at *festas*, are out all day at their work. But take a Sunday morning, and you will find them standing about the market-



THE CLOSTER OF S. MARIA DI GESÙ AT MODICA  
From a photo by Cav. Napolitano of Ragusa

place turning it into a fifteenth-century picture, with their clean-shaven, unmodern faces, and the traditional costumes of the countryside. The Modica women are very proud of their little quarter-cloaks of fine-faced cloth of a lovely dark blue, trimmed with three or four rows of black velvet down the front. Nowhere else in Sicily do I remember these cloaks ; indeed, there are very few places, except at Modica and Randazzo, where the women wear cloaks at all. These cloaks are worn over their heads, held in at the throat, just like the black shawls worn by the women of Girgenti and Eryx. Their dresses have full skirts and their tight-fitting bodices lace up the front, like a pair of stays, over a white stomacher ; the sleeves are very full and tied in at the wrists.

The men of Modica are far more picturesque than the women, although the cloaks of the latter are so handsome and becoming. They are said to have three distinct costumes—the native, the Spanish, and the African ; they have, at any rate, two very marked costumes—a short frock very like a very full-bottomed Norfolk jacket made of brown frieze, which is their ordinary everyday dress, and a sort of sleeveless bolero of faced black cloth, opening down the front something like the women's. This is worn over a very full, finely-ironed white-linen shirt, with bishops' sleeves. Their legs are quite differently clad from other places in Sicily, the tight breeches of the same stuff as their jacket, whichever it may be, coming down almost to their ankles. They do not wear top-boots, but a sort of rough bluchers, not unlike the Breton peasants', and not coming quite up to the bottom of their breeches. Their caps are as peculiar, the three favourite varieties being a sort of coif, like those worn by Popes and Doges ; a black silk stocking-cap, which costs about twelve francs, and is sold by weight ; and a black stocking-cap of cloth in which the stocking does not fall slack at the side like the Neapolitan fisherman's cap, but is carried with a sort of stiffening over the back of the head. These are really most remarkable, and no one but a native can put them on. The frieze of which their working clothes are made is well worthy of notice, they weave it themselves, and dye it a bright chestnut-brown. It is just like the rough Irish friezes used for the original ulsters, and the grease is left in the wool, from which it is woven for winter garments. In the severe winter of these mountains it is doubtless admirable, but the heat of it in summer must be appalling.

The old men wear their hair very long, and look just like the men in Pinturicchio's pictures.

After Modica the best towns I know for costumes are Randazzo and Adernò, both of them on Etna, but the best women's head-dresses are at Palazzolo. At Randazzo on *festa* days, the women wear white

cloaks, made in the same style as the Modica cloaks, but coming down a few inches below their waists, of a white flannelly cloth. They have also very distinct jewellery—necklaces of large gold beads, as large as blackbirds' eggs, and long dropping earrings of gold filigree work.



*Costume Modicano*

MOLICA CONTADINI

From n. 1 to 15 Cav. Napolitano e Regia

These white woollen *mantelini* have hoods. In Randazzo you sometimes see the *contadini* from Tortorici, whose dress, with the swathed legs, reminds you more of the people of the Saracen villages in the south of Italy, very wild and poor-looking people. The men of

Randazzo are the ordinary Montesi, with top-boots and cloaks, and keep their heads and necks swathed in grey woollen shawls; the mountain Sicilian might suffer from chronic toothache, judging by the way he shawls his head up.

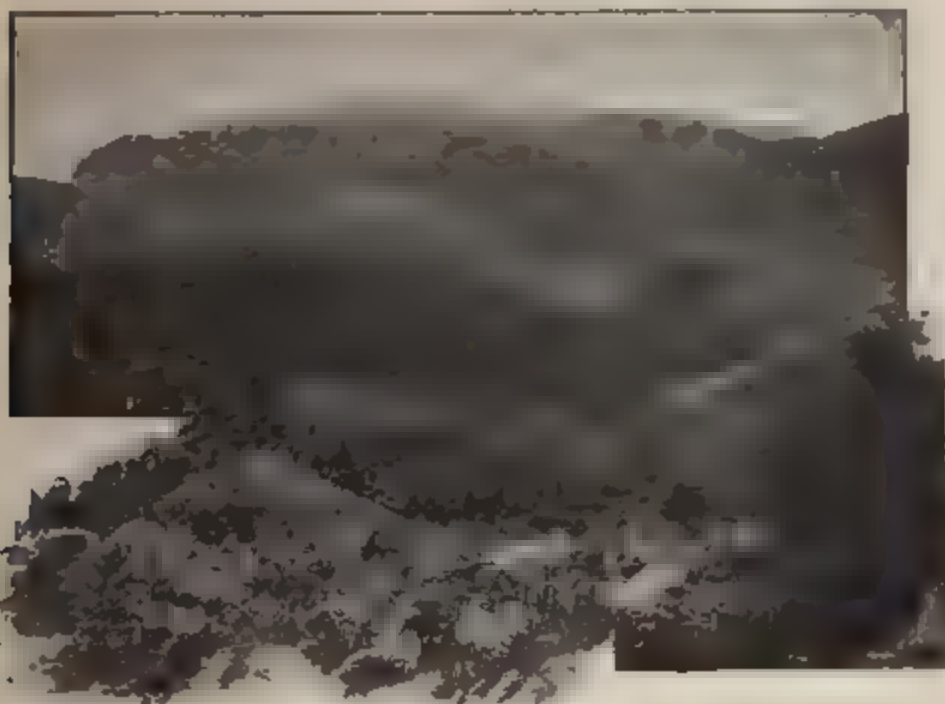
The most beautiful dresses worn by any Sicilian women are those of Adernò, where until 1794 the commons all wore Greek costumes and the nobles Spanish. On Easter Sunday when the miracle play is going on, you may see dozens of exquisite brocade shawls of pure lemon, pink, lavender, peach, and other delicate tints with full skirts to match of a plain silk. The skirts and the shawls, though of different materials, are always exactly the same colour, showing that they must have been dyed at the same time, and you very seldom see two alike. They are magnificent fabrics, as soft and rich as Liberty could produce, and of exquisite shades. The women also have distinctive jewellery, noticeably rich and elegant; the men of Adernò wear black cloaks with silver buttons, and short black jackets rather in the Spanish style, trimmed in coster fashion with silver buttons.

The women of Palazzolo and Canicattini have a very striking head-dress, consisting of a flat pad as large as a Leghorn hat, with the shawl, which the men use for swathing their heads and necks, draped over it and falling down in elegant curtains like an American woman's mourning veil.

At Taormina and some other places, the *contadini*, who have not sold their birthright of shawls to artists and curio-hunters, have very valuable shawls made with whorls rather similar to those of Cashmere shawls. The best of them have a white ground, and the colouring is sometimes very rich and lovely, but they have mostly been replaced with cheap shawls stamped with patterns imitating their own. These shawls are not worn over the head, but with a headkerchief of similar material. In Eryx (Monte S. Giuliano) and Girgenti, the women wear valuable fine black shawls, with a very rich fringe, and these they put on over their heads and draw them in a little at the throat. Even in Palermo these black *manti* are constantly worn by quite well-off women to church, the reason being that the lower-class Sicilian women do not wear hats, and that their Church is very strict about women not entering a place of worship with uncovered heads. The tiniest girl child will spread its handkerchief over its head if it has no hat or shawl when it goes into church, and I have been in a mountain town of ten thousand inhabitants, on a Sunday morning, when all the women were about and not seen one in a hat.

In some towns such as Castrogiovanni, you hardly see the women at all. At Taormina the men have a good national costume, and often wear it to get money by being photographed or painted. It consists of

an Eton jacket and tight knee-breeches of rough pale blue cloth. The legs are swathed and thonged, and the feet laced into bits of hide with the hair still left on, shaped like walnut-shells. They wear stocking-caps. At Syracuse the women wear shawls and headkerchiefs of no particular pattern, and the men beyond their cloaks show little



THE MADONIAN MOUNTAINS

distinctive costume. By the side door of the Villa Politi, however, there is an old farmer, with Spanish mutton-chop whiskers, who dresses in a short Spanish jacket of black cloth and a black stocking-cap like a Modican. I have purposely left Piana dei Greci, and its sister Albanian communities, to the last. Flying from Turkish oppression in the fifteenth century, a colony of Albanian Greeks established itself here, and still keeps up its national costume and customs and Greek rites; though it puts on the former and goes in for the latter largely to win the money of strangers, who are interested in this tenacious community, which has kept up its national characteristics through four or five centuries of exile in a distant land. Your hotel-keeper arranges with the priest at Piana dei Greci to have a wedding for such a day, the wedding ceremony being the best of the customs which have survived. The priest demands a dowry of so many francs for the bride, and to earn this pound or two, two people lightly accept each other for the better and worse of a lifetime, and are joined together in holy matrimony.



These people wear a dress similar to that of the Albanians at Athens—the fustianella petticoat, the bolero, and the fine underlinen with bishop's sleeves.

In dealing with types one is not on such firm ground as in dealing with costumes. One sees a good many people with fair or reddish hair and blue eyes in addition to the large section of the population who have what are called *Sicilian eyes* of a dark grey which looks blue in some lights and black in others.

I asked a Sicilian prince, who is one of their best antiquaries, whether he attributed this to the Norman blood in bygone ages. "No," he said, with a cynicism well-nigh brutal, "to the Northern sailors of the day." Perhaps he was right, perhaps he was wrong. Those who specialise about such things profess to find a Moorish strain in the people round Palermo as they do round Modica and Marsala. The handsomest people are supposed to come from the province of Messina, especially round Taormina, and this is claimed to be an ancient Greek type. Crupi, the photographer, has certainly photographed some hauntingly lovely faces and wonderfully elegant nudes. I think the best-looking boys that have come into my experience have been at Girgenti, where there might reasonably be both Greek and Arabic strains. I am speaking for the moment of youths, the Greek ephebi of whose beauty we hear more than that of the Greek women.

Coming to the question, not so much of youthful beauty as of a fine-looking population, the people in the mountain districts are decidedly superior, and this superiority is paralleled in their manners. The people in Palazzolo and Castrogiovanni and Modica are magnificent specimens of an unspoiled primitive race. They have majestic faces, straight muscular bodies, and delightful manners. They are good to strangers, very polite and smiling, willing to take any trouble.

At Modica, if one poor person forgets himself and is too inquisitive, another touches him and tells him not to go so near the *forestieri*. At Palazzolo, they say that there are no evil-doers, that public feeling will not allow them to remain in the district. At Castrogiovanni we often had a small crowd with us, but it was a crowd of sympathisers. The only disagreeable people in the town were the man and woman who kept the only hotel of these days, and they were Milanese, not Montesi. The Montesi consider themselves a superior race.

As to types, I must confess that the people of Modica puzzled me most; large eagle features are so common. The peasants of Modica do not strike one as being Greek, or Moorish, or Spanish in type, though they have preserved the costumes of all three. They look more like the mid-Italians of the fifteenth century, the people in Pinturicchio's and Fiorenzo di Lorenzo's paintings. The type is medieval.

Artists who go in for character drawing will find Modica extraordinarily rich in material.

And this brings me to the third point in this chapter, the life led by the people of Sicily.

To begin at the top, there is the coterie of the wealthiest people in the island who mix a little with the English residents, and many of them speak and read English. They are accomplished cosmopolitans, the men dressing in London and the women in Paris. Then comes the mass of the Sicilian upper class, who are mostly not well off, though the nobles among them may have enormous palaces in Palermo and fine castles in the country. A few of the men are very studious, good scholars, scientists or antiquaries, but, with few exceptions, they have not got rid of the idea that it is bad form for a gentleman to maintain himself otherwise than by rents and the produce of his land. They even frown on the army and the navy.

Women never do anything more intellectual than read foreign novels; that is their high-water mark. They have no topics of conversation but dress and domestic worries and intrigues, and dress is not a very inspiring subject, when you have no money to spend on it. They have no interest in life except novels and intrigues. Women's rights are in a very elementary stage, they have little more freedom than the women of Eastern nations. Except when they go to parties, their only dissipation is the passeggiata, the sunset dawdle in the decaying family chariot.

The men go to their clubs and gamble, and pay their two francs for the right to go and sit in richer friends' boxes at the opera-house, the largest in the world. The women economise sturdily in order to have any sort of a carriage and pair for the passeggiata. They would almost rather go without food than go without a carriage. They do go without dress to achieve it. The poor Sicilian aristocrat, provided that she has a hat with a bouquet and hearse plumes, and a velvet jacket to fill up the little peep you get of her as she paces along in the passeggiata in the closed brougham, will, when she is in her own house, go about dressed like a boarding-house keeper who does her own cooking. The idea of keeping fresh and neat for the society of their own family never occurs to them.

The men do not wish to work and they do not wish to give up the carriage—*ergo*, dress and diet are cut down to the finest point. But the Sicilian aristocrats who have looks and money dress exquisitely; they show taste when they have the means.

That economising upper class is not very attractive to the stranger until it is compared with the well-off class below it, which supplies the



pushing business man, and the more pushing loafer who stands about in the passeggiata all gloves, and cane, and collar, and tie. The "bounder" class in Sicily is appalling, and sometimes annoys foreign ladies. There is this excuse for them, that Sicilians do not stand upon introductions between the sexes, when a man wishes to propose marriage to a woman. Which is partly explained by the further fact that no man is supposed to take any notice of any woman whom he does not wish to make his wife, or his kept mistress. That is the idea in the country. In Palermo the bounder ogles any woman who has not a man to protect her. Nor are the women of the prosperous middle class always attractive, though sometimes, like the women of the class below them, they have wonderful looks for their breeding and station.

With the exception of the great aristocrats, few of the ranks I have been mentioning are very interesting. It is the classes below who make Sicily so charming. There are three millions and more of the simple classes, and there is much to admire in them. They are patient, they are frugal, they are natural. How the young shop girl both in Sicily and Italy contrives to dress her beautiful hair so elegantly it is difficult to understand. Her clothes fit well, and are made of attractive materials. She is neatly shod, and when she is married will have a most elaborate trousseau. Yet her wages spell starvation by our standards. By a cruel irony in a land where hats are so pretty and cheap, no one of this class uses them except the degenerates in cities. We have nothing corresponding to them in England; they are the *moosmes* of Sicily, cheerful, pretty-looking, and industrious, but they are not the real people any more than those above them. Nobody can claim to belong to the real people in Sicily who does not wear rags. Rags are the hall-mark of Sicily; sometimes they are loose and fluttering in the breeze, sometimes they are united with a dozen incongruous patches of assorted colours. The professional beggar imitates this effect by sewing patches over an untorn garment. But beggars do not often want a make-up in Sicily. Except in certain places, such as Modica, anyone who works, and does not wear a uniform, is more or less in rags on his working days. And as for fadings, most Sicilian garments are a natural khaki, faded from preposterous colours of dyes so fast that they run out in the first week of the summer sun. An artist might compare the rags of the Sicilian to autumn leaves.

We have a proverb that the tailor makes the man; perhaps it is true of the Sicilian, who lives as the inhabitant of such rags might be expected to live. In town his dwelling is a cellar under somebody else's house, with only three walls and no window, the place of the

fourth wall being taken by a door which can be shut at night. During the day it is always open, so that the owner may take as much of the street as he requires into his premises. Tenements, too, are rearing their ugly heads. The few poor who live in the country live in hovels, not half so well as the people who live in tombs.

I have never seen a census of the number of people in Sicily who live in tombs, but it must be quite large, and if catacombs were not generally private property they would be immensely popular as residences. I have made the personal acquaintance of quite a number of the modern troglodytes who live in tombs and caverns, most respectable people. I expect the rents are high, for these novel dwellings can never stand in want of repair. Round the Villa Politi, at Syracuse, there were several families of tomb-dwellers. One family lived in a long cavern which had various tomb-chambers cut in its walls ; these were used as bedrooms and storerooms, and the cavern itself for shutting up the goats at night.

You might have thought that if there was any animal capable of looking after itself at night it would be a goat, especially in a climate like Sicily ; but probably it is their neighbours and not the goats who cannot be trusted. There was another family who lived in a range of tombs in a low cliff half-way between the Villa Politi and the Borgo of S. Lucia : they were the aristocracy of tomb-dwellers. The tombs had once belonged to what the guides called a "nobile" family, by which they mean they were of sufficient dignity to have used sarcophagi. The Sicilians stood their sarcophagi on low platforms cut out of the rock, about a yard wide and a couple of yards long. Less important members of the family were accommodated with *arcosoli*, lunette-shaped niches with a grave in the bottom, cut like our holy-water niches in the rock walls of the cave.

This particular necropolis did not have any of the still cheaper kind of graves, which are so many coffin-shaped holes cut in the surface of the rock as close as they can be packed.

The family, simple people, quite clean in spite of their rags, had established themselves most comfortably in these dwellings of the noble dead. They used the sarcophagus platforms for bedsteads, such good solid rock bedsteads, and they had some sort of blankets and quilts, whereas they might very well only have had the skins of goats who had died. On the cavern wall behind these novel bedsteads hung cheap prints of saints, and the *arcosoli* came in handy as cupboards, in which, because they had nothing else to keep there, they kept cheeses. They had nothing but themselves, and their rags, and their cheeses, which we ate at the hotel ; and yet they were clean. It seemed as if, like Toddy, they could not be bothered with a whole lot of things.

Other tombs they used for making cheeses, the outward and visible sign of which is a huge smoke-blackened cauldron over a few sulky embers. But the result was good—a goat's-milk cheese that looked something like Port du Salut. Other tombs they used for folds for their goats at night. These people never struck me as being very poor, though they dressed in rags and lived in tombs.

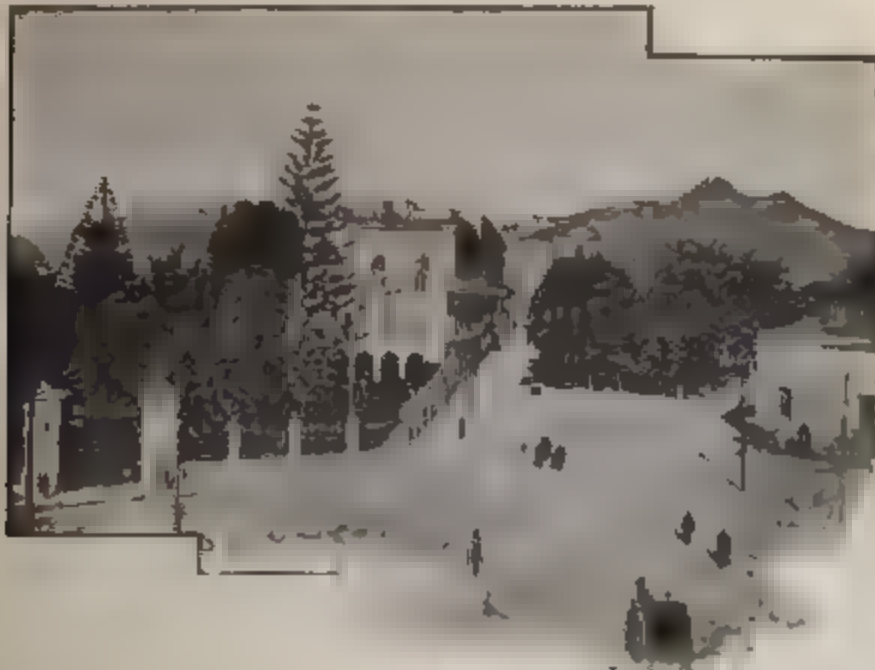
The Sicilian is, above all things, a cultivator; in mountainous places he builds terraces from the top to the bottom of a mountain, and deposits good earth in them, which he is perpetually digging and irrigating. Unobservant tourists call the Sicilian idle; he is never idle, except when there is not enough work to go all round. Then the poorest stands beside the rich loafer in the most amusing part of the town, smoking the picked-up end of a cigarette and seeing life. The difference between a Sicilian working man and an English working man is that when want of work gives the former an enforced holiday, he makes a holiday of it, and enjoys it just as he would a festa. But give any sign that you want a job done for you by which a few coppers can be earned, or for the matter of that one copper, and every one of the unemployed will step forward. Beggars are the servants of the community, and there is evidently honour among beggars; they are often trusted with money. You go into a Sicilian shop to buy something which the proprietor has run out of; he puts his head out of the door and calls a beggar and sends him for it. If the beggar had sufficient intelligence and he happened to want a post-office order he would send him for it. I have seen Madame Politi hand two hundred francs—£8—to an awful-looking tramp of a cabman, and ask him to telegraph it to Milan for butter. Of course everyone knows everyone in a small Sicilian town, and they are more or less of a happy family.

The cabmen are a numerous and entertaining section of the community. Their horse and cab sometimes look dear at a sovereign, and the driver no better than a beggar; but these may be only indications of the amount of business the owner has been doing lately. "You don't give your horse enough to eat," said an inflated Boston lady to Francesco Donati. "I haven't enough for my children," was his reply; "when we have plenty to eat the horse has plenty to eat; you cannot expect more, signorina."

Considering what intelligent men they are (they are often quite good guides, even interpreters) their fares are small and few. There is something illimitably dejected about a poor Sicilian cabman, with his mended and shikety vehicle and his bony, flea-bitten white horse, with three mangy pheasant's feathers nodding on its head. The horse too, like Homer, nods sometimes; its pace is about four miles an hour, and less when going down hill, for fear of slipping, in spite of the ridiculous

brake, which works with a wheel, like the steering gear of a river steamer.

That is the Sicilian cab. But the cabman has his good points, for unless you take him outside the gates, for which there is no regular tariff, and which he dislikes in spite of the increased gains, he does not expect more than his fare, and a very small *pourboire*, and you can leave anything in his charge, and he will always help you to make a bargain.



PARO LACMALE (ALAN DORIEANS)

## CHAPTER V

### THE SCENERY, THE GARDENS, AND THE WILD FLOWERS

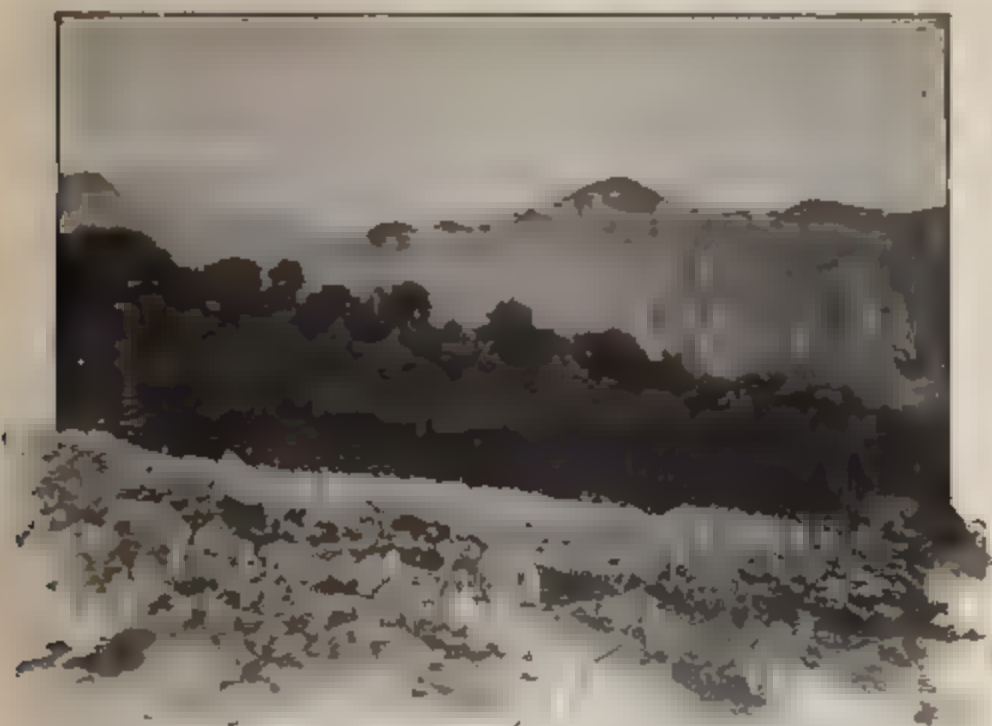
**T**HE scenery of Sicily has certain individual notes; the grey-green of its cactus foliage, the intimate meeting of the sea and cultivated land, are perhaps the most marked. But it is difficult almost anywhere in the island to forget that you are in Sicily, even when for the moment you are out of sight of Etna. With an almost tideless sea, you may have orchards running down to the water's edge, as you have in the Conca d'Oro. Sicily is a land of mountains; they seem to



PRICKLY-PEARS. STRAIT OF MESSINA IN THE BACKGROUND

be rolling on you one over the other, like the waves of the sea; it is only in three or four places that you are not hemmed in between the mountains and the sea. The mountains have impressed themselves deeply on the lives of the people. Etna is not regarded by Sicilians as

vengeful, but as the mother of fertility; the people who live on its seaward slopes are regarded with envy. And even the barren mountains of the interior, lonely peaks two and three thousand feet high, play their part in the national life as the homes of the workers in the fields. Each of them is capped with its little ancient city. A large proportion of the population of Sicily lives on the sites of the old Sikelian cities, in the old Sikelian way, riding down to its work in the morning, and back to the security and healthfulness of the mountain-tops in the evening. These *Montesi* are fine men, with charming manners. It is only when



THE MADONIAN MOUNTAINS\* THE ASEROMONTE

the mountains are precipitous, like those two great crowns of stone, the rock of Pellegrino and the rock of Cefalù, that they are barren. The *contadini* terrace the cones of the interior to their very eyebrows, and plant them with vines and almonds. Sicily in spring is a sheet of almond blossom.

The great modern cities, like the great Greek cities of antiquity, are all seaports, though there are cities of fifty thousand inhabitants inland, like Modica, Ragusa, Castelvetro, Caltagirone, Alcamo, and Caltanissetta, agricultural centres for the most part, and not one of them important in ancient times. It is strange that, in a land where the great cities were all on the sea, hardly any of them had good natural ports. Perhaps beaching did well enough for the small ships of the ancients,

at all events the Greeks settled on the shore, and considered the citadel a much more important matter than the seaport. Agragas, as Girgenti was called in the days of its sovereign power, had a most flourishing trade, but it could never have had a real harbour until the Emperor Charles V. carried away its temples to build one. This had a great influence on Sicilian scenery. Beauty of site was allowed to count for so much. Nowhere else, except in corresponding parts of Italy, do you get such delightful blendings of antique city and country life and sea.

Girgenti is a good instance. From the Hotel Belvedere, on the city wall, you look down on tiny hand-tilled fields, with the green feathery fennel, the blue acanthus-like artichoke, and the grey prickly-pear and olive. In summer, festooned with vines, a little further off, is the Norman convent of S. Nicola, amid its majestic stone-pines; beyond that again, embosomed in the almond blossom, sheets of living snow, rise the golden temples on a minor acropolis; and beyond that is the blue sea embraced in the green arms of mountains.

The acropolis was the keynote of Greek cities. Here at Girgenti they had two, the lower given over to the temples of the gods, the last place held against the Carthaginians on that awful night of 406 B.C., which left marks of fire not faded yet on Juno's temple at the highest point. This temple-crowned acropolis at Girgenti is after the order of the glorious acropolis of Athens, as you see very clearly if you drive along the lower road between the temples and the sea.



AN OLIVE GARDEN



Selinunte had just such another acropolis, but there the columns of the mighty temples lie where they fell when the earthquake or the Carthaginian laid them low. Certainly the prime charm of Sicily, after the immortal beauty of Etna, lies in the mingling of Greek ruins with the beauties of nature on the southern coast.

Syracuse had no proper acropolis, but the natural beauty of the country round Syracuse is very great as you drive towards Palazzolo over a rolling champaign, set with the silvery spiral trunks of old olive trees in meadows royal with flowers.

This brings me to my second point—the flowers. The wild flowers of Sicily are marvellous; they flood the meadows and nod from the stony heights. The asphodel is their chief, from association as old as Homer and from the size and freedom of its growth. When the asphodels are in their prime, on every bank above you, you see, standing out against the sky, rich clusters of their swordlike leaves, and Prince of Wales's plumes of pink blossoms veined with brown. Almost as typical are the dwarf pink champions, which sheet the turf like daisies. You look into the young corn and you find it is as purple with anemones as a Kentish copse might be with bluebells; the next ridge may be all scarlet and apple-green with the adonis. As you pass further from the city, the narcissus, growing single-headed like a flowering rush, or many-headed like the blossom fatal to Proserpine, whitens the grass beneath the olive trees; and further and higher still, where the road climbs, the mountain iris of many hues brightens the Sicilian moorland. Or perhaps you have turned aside to some building of the ancient Greeks, which has snapdragons of the tender hue of human flesh springing from its unmortared walls, and sages with their crowns of pale gold blossoms, and marigolds, glowing almost scarlet, on the banks; but none of them so gold or so ruddy or so generous in their growth as the spurge, which springs from the lava streams of Etna. And the Etna forests shelter a flower undreamed of as wild—peonies, rose, pink, and white.

These are the flowers of the meadows mounting to the heights. Wend your way another day to the ruins of Selinunte, on the low shores of the African sea; there, too, you will be in corn breast high, except when you are crossing the sandy hollow which was the haven of a mighty city till the wise man Empedocles drew off its waters and freed the city from fevers. Out of that corn spring three vast temples, the prey of the Carthaginian and the earthquake. As you tread the thin path through the corn, you see the flowers which have sprung up beneath this miniature forest—the pink, scentless garlic, the pied convolvulus dashed with bright blue, the pimpernels of brighter and the borage of lighter blue—as big as crown pieces these last—and the



waving crimson bells of the gladiolus standing out from the jostling vetches and tares.

You step from the corn to the sands of the dead haven, and your guide plucks you a leaf of the lowly selinum which gave this vast city its name. It is the wild paraley he gives you, not the wild celery. Whichever it really was, and scholars wage a wordy warfare over it, it played a commanding part in the lives of the Greeks. With it they crowned the winners in the Isthmian and Nemean games, with it they crowned the dead. "I am ready for the selinum," said a dying hero, smiling. Once upon a time selinum decided a battle, perhaps not far



PAPYRUS ON THE RIVER ANAPO AT SYRACUSE

from here, on the banks of the southern Crimesus. Timoleon with eleven thousand Greeks met seven times the number of Carthaginians. The fight was about to begin, when three mules laden with selinum passed; the soldiers remembered the words of the hero; here was the selinum for laying them out. But Timoleon proved a living hero. To him the selinum recalled the crowning of the winners of the Isthmian games celebrated at Corinth, the mother city of them all. They took heart, and the God of Battles justified the omen by sending a thunder or hail storm, that drove into the eyes of the Carthaginians and only on the backs of the Greeks.

In a minute the sand will be hidden, you will have passed out

of the bed of the haven, and be climbing a slope carpeted with the white, gold, and blue convolvulus, blue and red pimpurnels growing side by side, puce-coloured crane's-bill, bright blue borage, crimson orpine, and the tall, silvery plumes of the vermouth, the wormwood that yields the wine. A little higher up you will be footing the Sicilian trefoil, with its musklike golden hoods; crane's-bill and campion; anemones purple and pale rose; and marching between the great grey swords of the agaves, glittering with snow-white snails; poppies and marigolds and Sicilian daisies. A lordly plant is the Sicilian daisy, with its great white or lemon-coloured blossoms, and its straight, feathery stems springing in thick clusters a yard high; but it is the tiny vetch, the creeping tare, which show that Flora with her cornucopia has passed that way. They are of all colours, pink and white, and purple, and purple and pink, pure white, pale lemon, and rich velvety crimson. And the tares are white, with that dash of vivid blue which tells of the generous climate and generous soil—the soil which you cannot see for this gay, close-threaded woof of flowers. It hardly suffers the mighty stones of the acropolis to show their heads; it spreads like fire over the land.

You pace the broad main street between houses as of Pompeii, for which each scholar finds dwellers of a different race, and out of the great gate where the most stupendous of the ruins surround you. They will not keep you, for on the farther hill you see men plying their picks, and know that the earth, just scratched for the crops of two thousand years, is being made to yield up her dead, and the imperishable toys which were buried with their crumbling bones. A temple of Hecate and a long white propylæa have risen from the spade work, and every yard of earth yields its bronze or vase or figure of a goddess in the style that men used before the Carthaginian came, 400 years B.C.

In the bottom of the valley runs a deep, muddy river, which a man could leap with a run. A modern Empedocles would dread that puling stream more than a sandy harbour filled with the dark blue waters of the African sea. Wherever such rivers run in Sicily fever exacts her summer toll. But you are there in spring when you cannot see the river, and only know that it is there by the winding lines of reed and tall yellow iris and weaving bramble. These are the flowers of the lowlands.

In the highlands which cover all the heart of Sicily you get new effects. Half a mountain-side will be glowing crimson with sainfoin, or a meadow will be nodding with comfrey whose bells are bright and rich beyond belief. In that favoured land the dwarf wild stock covers whole banks with its puce, and the shy yellow asphodel, a noble lily, towers like the mullein where it has the whim. And, as you draw near the fated Fields of Enna, your heart will leap to see the many-headed narcissus

there to tempt the Proserpine of to-day as she foots it back from the fountain with her great Greek water-jar balanced on her graceful head.

The transition from wild flowers to gardens is easy, for in Sicily the wild blossoms are not treated as fallen sisters, even in the botanical gardens of the capital. The gardener does not plant them it is true; they would sulk if he did, but they are welcome to use every foot of earth in which he has no occasion to dig, and they crawl over and caress his choicest plants.



THE MADONIAN MOUNTAINS: TORRENTE LANZERIA

The botanical gardens of Palermo are a joy to Northern eyes, with their giant bamboos and wildernesses of old palms, and yuccas and euphorbias. Some of these are very rare, but the non-professional visitor has no burden to carry there, for he need not think of their rareness; they are set out to display their beauties as parts of a forest. These gardens are famous amongst botanists, too, for the hand of science has been here a hundred years and more, and there are plants in the houses like the giant Bougainvilleas, which are of European fame. You can believe it when you see these lofty walls of crimson or vieux-rose blossoms, and you can buy cuttings and seeds of everything, and the gardener who takes you round will earn his franc well by picking you any blossoms you may set your heart on. The earth brings forth so abundantly that her plant-children need the hand of the gatherer as the she-goat needs the milker.

Sicily has delightful gardens, but few of them are of the formal Italian type, except at the old court suburb of Bagheria, where the gardens are forgotten.

The most gracious of the gardens of Palermo is the Duke of Orleans' Parco d'Aumale. It lies in and beyond a cliff-bound hollow that was part of Panormus, the all-harbour of the ancients. A quake of the earth, started as the Greeks believed with the sea-god's trident, rolled its waters back into the sea for evermore. Now it is a lemon grove, which reaches with its tide of dark shining leaves starred with golden fruit half-way to Monreale. Under the lemon trees is a rich sward of the musky Sicilian trefoil. But it is the farther shore of that lemon grove which touches the heart, when you have passed the tall palms and the dark evergreens, and find yourself in the long avenue of roses, or sitting under the flaming canopy of the Judas-tree on a mossy marble seat with Monreale full in view.

The joy of this garden is its mellowness, its air of poetic decay, sympathising with the lot of the exiled king who is its master. I like it better far than the ordered splendour of Count Tasca's garden just above, like all these famous gardens, free to the traveller for a trifling fee to the gatekeeper, who keeps out beggars only.

This garden in its way is the finest in Sicily. Its groups of palms and yuccas, its tangles of aloes and agaves are so magnificent: its lake, its island, its temple are so skilfully managed. But English taste inclines more to the gardens of Mr. Joseph Whitaker, at Malfitano, and Mr. Joshua Whitaker, at Sperlinga, where the clumps of rare palms spring out of broad airy lawns, and masses of colour are secured with frisas and ranunculi and hedge-like walls of roses.

A charming feature in these Sicilian gardens is the dwarf hedge of crimson China roses, another is the ordered line of the dark laurel of Camoens, or the heavily blossomed laurestinus. Sicilian fountains are joys with their white nymphs or sea-horses, in green tangles of aquatic plants, papyrus, cyperus, lotus, and arum. Often, too, there is the play of fancy as at the Flora at Palermo, where, against the romantic background of the tropical lake garden in the Orto Botanico, you have the open-air Valhalla of immortal Sicilians grouped round the fountains of the Genius of Palermo and the Trinacria shield of Sicily—Gorgias the Orator, Zeuxis the Painter, Archimedes the Engineer, Empedocles and their peers.

Gardens differ in character in different localities. At Marsala, in another Whitaker garden, I have seen a corn crop grown in the centre with the happiest effect. It was edged with butcher's-broom and genesta, and the trees that love generous climates, bounded all with the old fortress walls of the Baglio.

As different again is the Villa Rocca Guelfonia at Messina, filling the stronghold of the Mamertines, which later conquerors built up into astounding ramparts as high as Rome's Pincian hill. There is room within them for the prison, and King Roger's Norman keep, and many a tomb, all lost in thickets of roses, and rose-geraniums and fiori di miele, clipped here and there for paths to wind and climb.

But few Sicilian gardens are more lovable than Madame Politi's at Syracuse, the old and the new. The old—the Villa Landolina—is hardly a flower garden, though the terrace on which roses clamber over rosemary and ivy, and make a parapet without a parallel, as you wander past the graves of Protestants, denied Christian burial, is as fine a floral effect as heart could desire. Its graciousness lies rather in its poetical lemon groves, and its stately bamboos and plantains, and its air of almost tropical repose.

But it yields in charm to Madame Politi's newer garden, the creation of her own imagination. She had wonderful material to work upon—the great Latomia with its white limestone precipices flooded with golden ivy, and caper and vermouth, and tall obelisks of rock rising from its bed, left, as lonely as lighthouses, by quarrymen, whose race had been forgotten before Thucydides wrote his history. The bed is filled with a garden where Theocritus is said to have walked and sung, a garden of wild growth, whose glades are filled with olive and almond and citrous fruit, and the scarlet pomegranate and hibiscus with violets clustering round their roots.

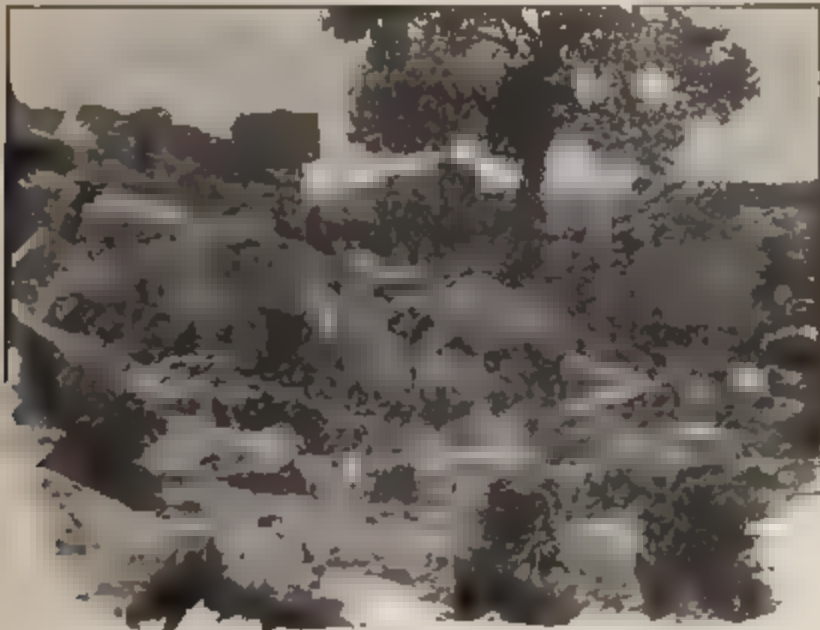
Where these grow, seven thousand captive Athenians cursed the day they were born. Graves of these or others are thick in the caves beneath the inexorable cliffs which shut them in, and there are wells that speak of ancient human habitation.

This great waterless lake Madame Politi surrounded with a low parapet on the edge of the precipice, built of the same loose stones, smoothed with stucco, that formed the palaces of Achradina and Epipolæ which have returned to their elements this many a century. These hanging gardens are filled with palm and lentisk edged with vermouth and Jove's-beard and Indian fig and golden ivy, and flooded with fragrant stocks and China roses. When winter reigns elsewhere, the old stone wall of the monastery garden is lined with thickets of lavender and rosemary, the glittering white foundation of the tiny temple and the Greek house spring from tangles of vermouth and snapdragon and Sicily's errantry of vetches and tares. The rocks, whose niches were once filled with the marble memorials of Roman nobles, are almost veiled in the wealth of almond and lemon blossom, and down below, in the prison of the Athenians, the garden of Theocritus, hoary olives raise their heads to the brow of the latomia.

## CHAPTER VI

### THE BARGAIN-HUNTER IN SICILY

ONE of the great charms of Sicily is that it is a collectors' country where the bargain-hunter can still come across a real treasure-trove. Even the wealthy can buy things reasonably, because at present the supply is far in excess of the demand. If you fly high and are on the look out for services of antique plate, or noble pieces of antique jewellery, you are under a certain disadvantage. The people, in whose hands very valuable pieces lie, are expert dealers who know their value and mean to make a large profit. About such buyers or



SYRACUSE. THE WALL OF ERSYALIS, THE NORTHERN GATE.

sellers I am not greatly concerned. Mr. Von Pernull, Cook's correspondent, is an expert in old gold and silver, and will gladly advise visitors on the subject.

But Sicily is full of things to tempt the real bargain-hunter, the man who can put out a few pounds for a great prize, but much prefers to put out a few francs, or even sous.



Sicily's specialities for the curio-hunter are fine plate, fine jewellery and enamels a century or two old, old lace, old ivories, old embroideries, old majolica, old pearl and tortoise-shell work, silk pictures, old wood-carving and hammered iron, and ancient Greek articles, such as coins, jewellery, ornaments, bronzes, vases, and terra-cotta statuettes.

It is not part of my purpose in this book to advertise particular shops, it is sufficient to indicate the towns or districts which deal most in any special line. Take lace! there are shops sufficiently humble where you can buy bargains in lace—in Palermo, Taormina, and Girgenti; and Sicilian lace is, for its price, charming. Besides lace, you should be on the look out for the delicate old drawn-linen work, and embroideries, taken chiefly from ecclesiastical vestments. Even in baroque times, the church embroideries of Sicily have amounted almost to a separate art. If you have a long purse you can also buy tapestries of unchallengeable pedigree, going back, at any rate, as far as the sixteenth century. Many Sicilian nobles are now impoverished and have wonderful art treasures accumulated in their palaces. But do not be persuaded that you can buy the old Saracenic silk work; there is hardly a scrap of it even in the museum at Palermo.

There is a law now against the exportation of old masters; there must be a great many of them in Sicily, and their value is not at all perfectly known: the art dealer has not yet scoured Sicily. There are, for instance, a good number of Vandyck's religious pieces.

One of the most fascinating things to collect is the old Sicilian jewellery. This, except where the pieces are important enough to attract the big dealers, is moderate in price, and it is an easy thing to take out of the country. Your boxes are not searched, and in any case you can get a museum permit for any article not coveted for the museum. The old jewellery of Sicily is now famous, and of certain kinds there is a plentiful supply. Take for example the pendants and earrings—which are large enough to make into pendants—of gold and silvery tracery, set with rose diamonds, ruby shavings, garnets; and the numerous articles into which old turquoises and pearls enter. In various parts of Sicily and Italy you come across delightful pearl ornaments, in which the pearls instead of being set are pierced and sewn with gold wire. At Taormina especially, you see many of these offered for sale at prices which delight pearl lovers. It is astonishing how effective tassels of pearl are. Taormina, too, is a good place for what one may call coral cameos, heads or groups cut in coral of good colour a couple of centuries ago. The head of Christ crowned with thorns is a favourite subject. These old corals are beautiful and effective pieces in this age of rough gems of fine colour. Among the most fascinating things to buy are little old enamels, chiefly

religious in subject, splendid bits of colour, set in little openwork frames of silver gilt garnished with pearls and garnets and turquoises, a century or two old, or more often in the old Sicilian Renaissance filigree work of silver and silver gilt. The seventeenth-century work of this kind is quaint and almost noble, and it is not very expensive. Silver gilt is quite a feature of Sicily. It is much more usual than gold in old pieces, and there is a good deal of beautiful and delicate jewellery which is only gilt brass, or, as they call it, bronze. It makes little difference in price whether it is silver gilt or bronze gilt, the beauty of the object is what counts, but you can buy fine gold jewellery in this same tracery work set with more precious stones. At the same time such pieces are not particularly characteristic of the country. A great charm in the jewellery-buying lies in the quantity of genuine old pieces, especially in the matter of reliquaries and settings for little enamels of the saints. All these are delightful.

With them I should mention crucifixes; fine old ivory Christs can be bought for a matter of francs if you look about. They are sometimes exquisitely carved, and mounted as a rule on crosses veneered with tortoise-shell.

Tortoise-shell veneering is a Sicilian speciality, you can buy many articles in it, but the most usual are crucifixes, picture-frames, and little chests or cabinets. The Sicilians are also fond of veneering with mother-of-pearl, and the chased crucifixes set on little Calvarys in this work are very quaint and light up a room. In the Arabo-Norman times ivory veneering was much used, and once in a way a box of that period comes into the market, but so seldom that almost any piece must be regarded with suspicion.

Splendid early Renaissance hammered ironwork is still fairly plentiful, from its difficulty of transport and want of adaptability inside a house. Wood-carving may be had at moderate prices for similar reasons. There is a great deal of Empire furniture in Sicily, and probably a certain amount of Chippendale and Sheraton, introduced during the English Protectorate. In out-of-the-way churches, in the sacristy lumber-rooms, you see many a neglected sixteenth-century chair of noble pattern, and occasionally some stamped Spanish leather. They are often for sale, but there is practically no stained glass in Sicily. One of the least costly things to buy in Sicily is Renaissance ornament, you see delightful pieces that could be worked up into every species of frame or canopy, going almost a-begging.

The Sicilian majolica is well worthy of attention, but it is not all made in Sicily; the city of Messina, for instance, prides itself on the possession of a set of seventy gloriously decorated drug-jars, made at Urbino, to the order of its Civic Hospital in the sixteenth century.



The capital of Sicilian majolica is Caltagirone, and one of its great specialities was the making of table salt-cellars, which only held a pinch of salt. These seventeenth-century Caltagirone salt-cellars, with their rich blues and oranges, supported by lions and other monsters, are charming; they are like miniature fountains standing several inches high. Sicily is full of majolica drug-jars and wine-jugs of admirable blues and pleasing shapes, two centuries and more old. Another majolica, much collected, is the *mattoni stagnato*, or tile, bearing the armorial bearings or religious device of its owner, which formerly ornamented the right top corner of the gateway of every house belonging to a noble or a religious body. At the museum in Palermo and in some private palaces, like Mr. Joshua Whitaker's, there are magnificent collections of these door-tiles, hardly any of which remain *in situ*.

Sicily abounds in fine rock-crystal and Venetian glass chandeliers, a useful thing to know during the present craze.

Few objects of the Saracen era ever come into the market except water-jars covered with Arabic emblems or inscriptions.

So much for modern and medieval curios. But even their plentifulness is less remarkable than that of ancient Greek articles, all of which, except important Greek objects like statues or monumental pieces of jewellery, can be exported if the permission of the director of a museum is obtained.

In coins, in terra-cotta figures, and in vases, Sicily has an immense choice to offer the collector of antiquities. Coins above all! The silver coins of Greek Sicily have never been equalled. The great decadrachms, struck by Syracuse to commemorate her conquest of the Athenians, from the dies of Euænetus and Cimon, are, with their bold high relief and majestic beauty, the glory of Doric art, the Dorian rivals of the sculpture of Phidias and Praxiteles. There are no such Apollos, no such beautiful female heads in the whole range of art, as are to be found on various coins of Greek Sicily, especially Syracuse. A good specimen of one of the grand decadrachms mentioned above fetches about £50 to £60. There are, of course, imitations of them about, executed in silver by a very clever coin-maker of Catania; but it is almost impossible for an imitation to equal the majestic beauty of the original. In the reign of Agathocles also there were some very fine and beautiful coins struck, and some of these were imitated by the Carthaginians, who had a habit of taking their coins, even to the lettering, from the Greek. The tetradrachms, bearing the head of Hiero II. and his wife Philistis, are very handsome and striking, but less refined pieces. The well-known pegasi—coins with the head of Minerva on one side and a flying horse on the other—which were introduced into Sicily from Corinth by Timoleon, and many elegant little drachmas and

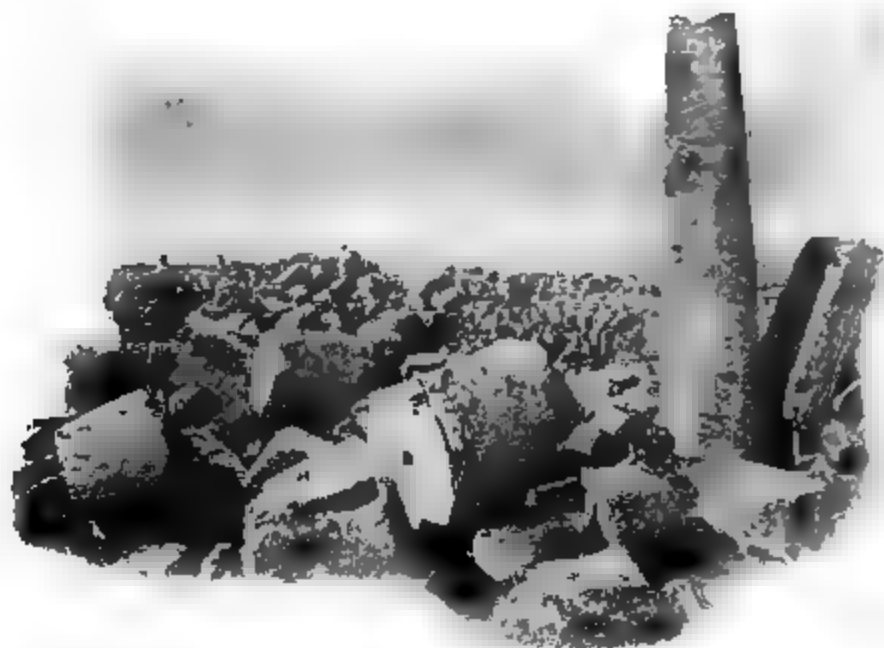
obols are not expensive and are very decorative, even if not collected for a coin collection. Greek and Roman copper coins can often be bought for the merest trifle, the peasants find them in such quantities when they are digging. There are some beautiful little gold coins also. But it is better to buy gold imitations of these, because they are so very difficult to tell from the originals.

Next we may take the terra-cotta figures. Here I may own at once that for decorativeness the Sicilian figures are not to be compared to those of Tanagra or Myrina. They belong to an earlier period, the fifth or sixth century B.C., and nearly always represent goddesses instead of giving us portraits and sketches of the smart women of the period.

I think this is to be regretted, beautiful as the heads of these Sicilian figures are, recalling the smiling loveliness of the statues of the same period, discovered in the excavations of the Parthenon and the Erectheum in 1887, beautiful every one of them. They have not the immortal youth and Praxitelean grace of those figures which, in their hundreds at the Louvre, set the lovely coquettish women of ancient Greece before us—hats, parasols, and all. As human documents, the little clay people of Tanagra are worth all the marbles in the Vatican.

What an irony it is that the Greeks of Athens, who set their complexion on the great events of their time by their command of human sympathies in their writing, should have had their verdict on the lovely women who shared their lives reversed by circumstantial evidence. They thought nothing of their women; they were like the Japanese, who think that women should leave all accomplishments to geishas. They believed their women not worth the chronicling, but we know better. We see that their personality was so penetrating that they have survived by sculpture. The Athenians did so little for their wives in their lives that when they died they felt it incumbent on them to call in cunning portrayers of the human form (always a leading industry in marble-carving, vase-making Athens). To honour their memory, the little *ædiculæ*, the chapel-shaped tablets with sunken panels, were carved with photographic fidelity to represent a beautiful young Hegeso delighting in her toilet, or a meek wife entertaining at the supper-table the husband who spent his entire life at the Greek equivalent of clubs. The vase-makers of the Ceramicus painted on the white clay vessels which have been the marvel of every succeeding age—the graceful Hetaira dancing or breathing soft music in the banquet-room. The dress and the furniture are there as plainly as in a printed illustration of to-day. On one vase the very music which she was playing has been interpreted.

Sicily has taken her full part in supplementing these friezes and paintings. Four hundred and nine years before Christ, Hannibal, the son of Gisco, landed in Sicily to avenge the defeat and death of his grandfather at Himera on the day of Salamis. Never was invasion so



SELINUNTE: RUINS OF THE TEMPLE OF JUPITER OLYMPIUS (TEMPLE G)

triumphant. He died before his work was done, but when it was done, every Greek city in Sicily except Syracuse lay in ashes, and two of the greatest—Selinunte and Girgenti never lifted their heads again in sovereign state. Four hundred and nine years before Christ Selinunte bowed its head to fate, and three years later the Girgenti of Gellias, who could entertain five hundred guests upon a winter night and give them each a cloak when they left, was in the dust. From that century to the last the work of the scornful Carthaginian lay undisturbed. A new Selinunte, a new Girgenti arose, shrunken from their former greatness. But it is their deserted ruins buried deep beneath the dust of ages which yield us so much of the life which the Greeks lived in Athens' century of glory. Dorian were the women of these two slain cities, but we may take it that the ornaments and utensils of a woman's life were the same in this island Greece as they were in the little Greece which was the mother of all Greeks. When a new necropolis comes to light in Girgenti, and the lastra are taken off which hid the inmates from the sky, the happy finder picks out toilet-boxes and unguent-jars of earthenware exquisitely light, such as you see in Hegeso's chamber on the tomb. For filling her little chased clay lamp there is an oil-jug—the ancestor of our cream-jug—or a

spouted vase identical in shape with many a Japanese teapot. There may be other and larger jugs painted with scenes from the stories of the gods, or vases and bowls with wonderful curves and a black glaze like polished ebony. Once in a way there may be the presentment in clay of the woman's face, or little clay images of the gods in whom she put her trust for the long journey, mostly of Proserpine the Saviour.

I do not think that the connection between Ceres and Proserpine, and the Madonna and Christ had ever been emphasised in English till I drew attention to it in my *In Sicily* after visiting Castrogiovanni. There I saw the statue of Ceres holding the infant Proserpine, dating from ancient Roman times, which had for centuries done duty in the cathedral as Mary holding the infant Christ in spite of the fact that the child was obviously a girl. It had only recently been removed from the cathedral, and I was informed that there were others in the town which were used in the same way. The Ceres held her child in the way that half the Italian Madonnas in existence hold theirs—the invention of Praxiteles himself. Here, as I pointed out, was plainly the original of the type. The Ceres was to all intents and purposes the

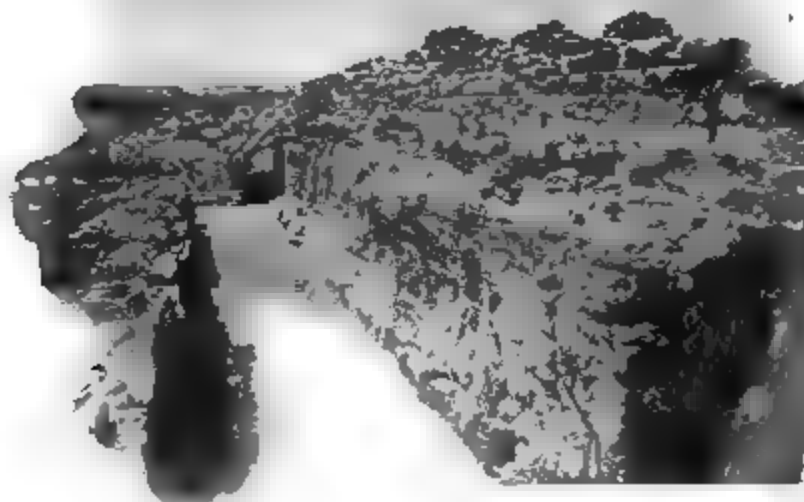


AGRIGENTO: RUINS OF THE TEMPLE OF THE OLYMPIAN DEITIES

ordinary Madonna, only the child was a little girl. A recent study of Pausanias has developed the situation extraordinarily, for there I find that the Arcadians, who made a special cult of "the great goddesses," habitually spoke of Ceres as the Mistress (Madonna), and

of Proserpine as the Saviour.\* There is even the further circumstance of the resurrection of Proserpine.

But to get back to Greek graves, there is at Syracuse a pathetic coffin of a Greek girl, who was buried with her jewellery and her playthings and an exquisite little terra-cotta image of her goddess. From such a grave we get all manner of glimpses of Greek life, and bronze mirrors like the Japanese mirror of to-day, bronze needles like our packing-needle, little bronze bells, bronze weights, bronze platters, bronze fibula brooches, bronze bracelets like the bangles of to-day, bronze rings like our wedding-rings, bronze spoons.



SYRACUSE, SOUTH SIDE OF THE CASTLE OF EURVALUS

Mingled with the bronzes at times are vessels that in their day were ordinary glass, but have been tempered, with the slow magic of the earth that lapped them, into something which has caught the iris of the rainbow. This glass, which has suffered an earth change into something rare and strange, is exquisite beyond words.

Sometimes, but less often, the woman's ornaments, which were buried with her, will be of gold which neither moth nor rust can corrupt. They come out of two thousand years of burial shining like pale fire—finger-ring and earring and bracelet and breast ornaments.

In contrast to which, two graves at Girgenti have yielded with their bones pairs of iron fetters with the ankle-cuffs so small that they would only have gone round a woman's slender legs, so that these two

\* The masculine form "soter," not the feminine "soteira," was used.

persons, whose feet were chained together when they died and were thrust into their graves, must have been women—slaves already, or captive ladies of Girgenti, who succumbed as they were being driven in fetters to the sea to be shipped to the slave-markets of Carthage.

It is not everyone who cares to transport larger pieces even where the museum will pass them. But once I was offered a fine bronze tripod, and large vases may always be bought at a fair price, not only Greek, but Sikel and Sicanian.

## CHAPTER VII

### THE CHURCHES AND THE LIFE IN THEM

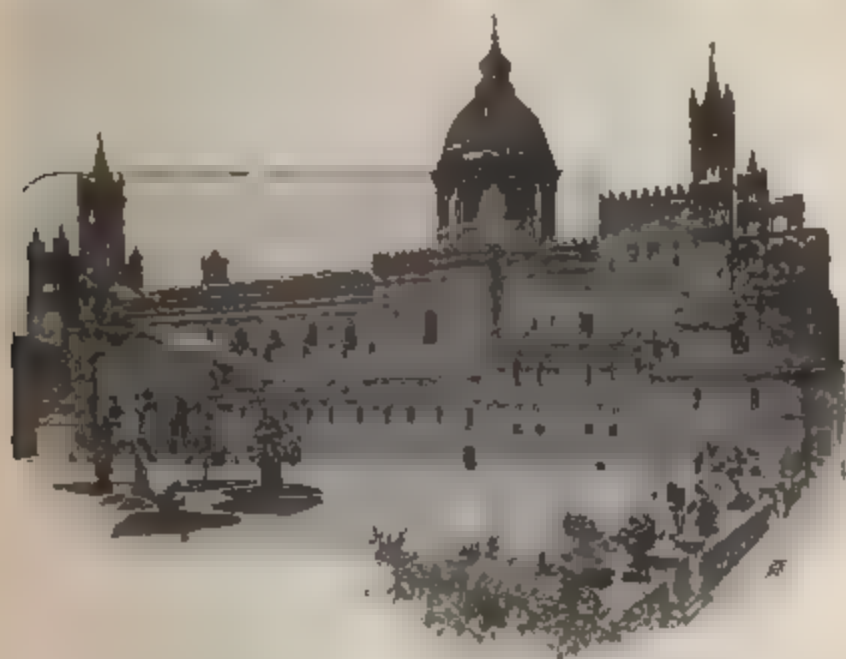
THE chief charm in the Sicilian churches is their loveliness ; there is hardly a splendid church in the island, if one excepts the cathedrals and the royal chapel of the Norman kings. But there are many, in one or the other way, endued with the soul of beauty, and in Sicily they are built into the life of the people still. The scarcity of really splendid churches is the more surprising, in view of the fact that there are some few which stand in the forefront of Christian architecture.

First comes the Royal Chapel of Palermo with the most beautiful interior of any church in Christendom. It is only about a hundred feet long and not fifty feet high, but there is no work of the same size, even in S. Mark's, Venice, that will stand comparison. For Roger, the greatest monarch of his day, embellished it with spoils of the East—marbles not to be matched in Rome itself, most cunningly disposed in columns for pulpit and altar, in panels for screens, and panels along the walls, under the golden mosaics glowing with the Old and New Testament, known as King Roger's Bible. From this *revêtement* of marble, glittering with bands of Cosmato, he carried a surcoat of golden mosaic gemmed with the figures of saints over arch and wall to the roof in the ancient Arabic style. The chapel rises eastward from the incomparable Easter candlestick and pulpit, and the marble-outworked choir to the three apses glowing with the most transcendent marbles of all, the white-flowered crimson porphyry and the pavonazzetto, of which only two examples exist outside of these walls. The mosaics remain almost in their pristine mellowness, change has dealt lightly with them. Mellowness is the keynote of King Roger's Chapel, the service is as mellow as its music, and roof and arch have lost every straight hard line. In the vestry are priceless caskets made by Arab hands in Norman times, and charters in Greek and Latin. The crypt where S. Peter sheltered himself contains in the same cavern the cross used as an excuse for the iniquities of the Inquisition, happily abolished in Sicily one hundred and twenty years ago. The

pavement in the inlay of Alexandria has been worn by the feet of eight hundred years.

Across the square from the royallest of chapels is the cathedral of Walter of the Mill, gutted inside by the Neapolitan Fuga's Campo-Santo restorations, and with its wonderful skyline vulgarised by a thin dome—the cathedral which, but for this, would have had hardly a superior among medieval churches.

It is majestic in its conception with its flat roof in unbroken length, made light with the elegance of Saracenic detail, and set off at the corners east and west with beautiful little campanili, almost as gracious as Giotto's Tower, the western linked by flying arches of rainbow



THE CATHEDRAL OF PALERMO

curves to the glorious tower of the archbishop's palace. The fabric of the cathedral is as golden as the temples of Girgenti, its porch has a mosque-like beauty of form and is wrought of stones whose inscriptions and ornaments show that once they stood in a mosque. The eastern exterior has the delightful sunk arcades the Sicilian Normans loved, and the tawny west front is adorned with inscriptions to the cathedral's worthies, on white marble tablets set in the golden stone. Within, few pause to look at S. Rosalia's silver shrine, or the bénitiers of Gagini; their footsteps are drawn to the significant porphyry sarcophagi of Roger and his daughter Constance, and her husband, the Emperor Henry VI., and her son, the greater Emperor Frederick II., under marble canopies of primeval majesty. These were spared when the stucco stream of Fuga rolled over the cathedral, like the liquid lava of Etna.



## 60 SICILY THE NEW WINTER RESORT

Down to the crypt below the stream did not pass. The vulgar who restore churches out of recognition go on the principle of the woman with the expensive dress and the poor underlinen. They do not spend money on what cannot be seen, so crypts escape their embellishments. Down here we still have the stately English-Norman of



THE CATHEDRAL OF CEFALÙ

Archbishop Walter, who came to Palermo with William the Good's English wife; fighting Odo of Bayeux; and the Doria archbishop, who hit upon the happy idea of exploiting Santa Rosalia; and others of the olden time.

One other English-Norman church shames with its bold round arches, the narrow stilted arch apertures of the Arabo-Norman. It is the Church of the Vespers, rising out of its dark cypresses by the spot where Mastrangelo (well called the master angel) raised the signal for the massacre of the Sicilian Vespers on the brow above the rushing Oreto.

The arabesque beauty of the cathedral at Palermo is known only to those who have set eyes on it, but what student is there who has not heard of the mosaics of Monreale and Cefalù? They have wonderful sites these two great churches one on a citadel rock overhanging the flood of fertility known as the Conca d'Oro, and the other under the crown of rock which bears the Saracen's Castle and the Pelasgic House, at Cefalù. Outside, they are sufficiently alike

with their west porches, flanked by primitive towers, and their apses laced with exquisite arcading. Inside, Monreale with its eighty thousand square feet of mosaics, and its airy dimensions recalling Santa Sophia, and its tremendous columns with their richly arabesqued capitals, stands far ahead of Cefalù, except to those more-seeing people who love to come upon old far-off forgotten things.

The mosaics of the Royal Chapel and Monreale and Cefalù are all of the twelfth century; but the last, at any rate, are claimed as genuine handiwork of the Calogeri, the hermits from the monasteries of Mount Athos. Be that as it may, the best gifts that the mosaics of the world, pictures immortalised in glass, have for us are the portraits of Christ in these three churches, precious alike for their majesty, and as publishing to later generations the tradition preserved by the mosaicists of Mount



MONREALE CATHEDRAL (INTERIOR)

Athos, who had this tradition down from men who had seen Christ in the flesh. Behind Monreale, too, is the antique cloister unequalled for grace through the length and breadth of Italy, and with a different story deftly carved by Norman hands on each of its two hundred capitals, eclipsed all of them by that Moorish fountain.

Palermo has other Norman churches, such as S. Cataldo and the Eremiti. It is hard to believe that they were not born mosques. But the records are clear as to S. Cataldo, although tradition allows Saracen worship to have taken place in the existing fabric of S. Giovanni degli Eremiti, one of the monasteries founded by Pope Gregory the Great, out of the estates of his Sicilian mother. Those five red



PALERMO THE MARTORANA

Saracen domes, that rich half-tropical garden, that exquisite ruined cloister, who could forget them?

The Martorana, another Norman church, shares with the Royal Palace and its chapel; the Monreale and Cefalù and Messina Cathedrals; the Saracen Hall of the Zisa; and a church and a convent at Messina, the glory of having mosaics of the Norman princes. From them, quite low down, we learn what Roger the King was like, and the Admiral George himself who built the famous bridge and had the

word admiral invented for him. The church itself was dedicated to S. Mary of the Admiral.

The cathedral of Messina must be mentioned in this context, because the whole east end of it is discovered to have mosaics covered with later work which can be removed. But little of it belongs to the period. It was burned at the burial of an emperor, and in its place



LEFT HAND DOOR OF THE CATHEDRAL AT MESSINA

rose one of the few great Gothic churches in Sicily, with its noble and richly sculptured west front. The interior has many precious monuments—the stately columns of Neptune's temple; the mosaics; the curious old coloured roof; the marvellously rich high altar; the splendid sculptures by Gagini. But taken as a whole it is not impressive—it is a collection of items. Between its period and that of the early Norman Palermo churches come a most interesting group, mostly ruinous and mostly about Palermo, churches like the Magione of the Teutonic Knights; the S. Antonio of the Chiaramonte palace; the

Maddalena in the Carabinieri barracks; the Incoronata behind the cathedral, where Roger assumed his crown; with the church of the Alemanni, and the Badiazza at Messina; and the marvellous minster of Fiume d'Agro near Taormina. This period corresponded



CATHEDRA AND MONTERIO S. E. ENTRANCE OF S. M. AT MESSINA

in a way to our Early English, when arches grew acute and simplicity severe. The architecture of these churches is very elegant and noble, but it has none of the gentle charm of the tall Saracenic arches of the Royal Chapel, which look as if they had grown downward like stalactites. In one place and another, I suppose, there are a good many churches of these two periods scattered throughout the length and breadth of Sicily, but they are not over-numerous, for the hand of the earthquake has been heavy. Nor are there a conspicuous number of the churches of the next period, when magnificent nobles like the Chiaramonti were bidding for the crown of Sicily. That was the fourteenth century, the age of portals. In Sicily, *portal* means more than a front gate; it has its true technical significance of an entrance or gateway of a monumental character; specifically an entrance which is emphasised by a stately architectural treatment, such as may make it the principal motif in an entire façade.

The typical fourteenth-century church in Sicily has for its west front a gable of the Pisan type, relieved only by a beautiful doorway, with slender, clustered columns and retreating arches, under a chaste rose window. These churches as a rule are hemmed in, and show

only their simple and majestic façades, because they were monastery churches. The effect is good; S. Francesco and S. Agostino at Palermo, and S. Giovanni, near the Greek theatre at Syracuse, are types. They may be regarded as the beginning of the Sicilian-Gothic if we are going to limit the name to the period following on the Norman.

They are succeeded by the commonest type of Sicilian-Gothic, a pointed doorway, with a hood moulding of the same shape, or a square label above it, and rather indefinite Gothic windows. The early fifteenth-century Gothic of Sicily is pleasing from its unassumingness, but it is not great, and the surviving churches built in this period



S. MARIA DELL'ARENA AT MESSINA

are not usually of great magnitude. As it grows less pure, it grows more interesting. The very late Gothic, passing into early Renaissance, has been treated with much felicity by local architects who did not feel themselves bound by traditions. The gateway of S. Giorgio



at Low Ragusa, the portal of S. Maria di Gesù at Modica, the chapel in S. Maria della Scala at High Ragusa, are like some of our late Perpendicular work in England, they are so rich and spirited; and at Palermo two churches, S. Maria alla Catena and S.



S. MARIA DI GESÙ

Maria Nuova, constitute almost a school of architecture to themselves, their porches are such a wonderfully happy combination of the Gothic and the Classic. They have an elegant freedom all their own.

After this came the deluge. Between 1550 and 1850 Sicily was burdened with increasingly bombastic ecclesiastical edifices, with domes

## THE CHURCHES AND THE LIFE IN THEM 67

and colonnades and other massive defects. Some of them are less distressing than others ; there is a type that has no balloon, but two western towers, with little domed roofs, which has a certain solid majesty. Stone was cheap, and masons were good. But as a rule the churches went from bad to worse, until about half a century ago. They were especially bad in the eighteenth century. The great earthquake of 1693 had shaken down half the churches in Sicily, and the baroque style was in full blast : architects were inflated. However, there was a great revival of good taste in the last century, when another earthquake was vouchsafed to shake down some of these monstrosities. Modica has three admirable nineteenth-century churches, each of them fit to be a cathedral. The flights of steps that lead up to the churches at Modica are astonishingly fine. S. Giorgio at Modica rivals the famous Spanish Steps at Rome.

But, after all, though the Royal Chapel at Palermo is the most flawless gem of ecclesiastical architecture, the charm of a Sicilian church seldom lies in its *tout ensemble*. It has this or the other feature which quite captivates you, and the rest of it may be cheap. Sicily is a country of choice bits. Take as an example the cathedral of Syracuse, which has a whole Greek temple of the best period embedded in it, or the cathedral at Taormina, which is made quite charming inside by the ruined red marble seats of the Corporation, rising in a ridiculous pyramid under a groggy eagle in the nave. They have sunk and decayed to just the proper pitch, and you forgive the whole building for them. A worthless Neapolitan architect made the interior of the Palermo Cathedral like a railway station, but he spared one spot — the chapel, which contains the masterful tombs of the Norman kings.



PALERMO, S. MARIA ALLA CATENA



## CHAPTER VIII

### THE PALERMO MUSEUM

**T**HIS, the most beautiful of all museums, has notable collections of (1) Sicilian-Greek terra-cottas; (2) Sicilian-Greek statuary, particularly the famous metopes of Selinunte, and (3) Sicilian-Greek antiquities generally, such as fragments of temples, sarcophagi, vases, lamps, bronzes, jewellery, coins, etc.; (4) Etruscan sarcophagi, cinerary urns, and pottery; (5) Sikelian and Sicanian pottery; (6) Sicilian-Arabic and Sicilian-Norman antiquities; (7) Sicilian-Gothic doors, windows, tombs, statues, etc.; (8) Sicilian needlework and embroideries; (9) Sicilian majolica and other pottery of the last few centuries; (10) a picture gallery, including the chamber of Novelli, the famous Jan Mabuse, etc.; (11) the Stucchi of Serpotta; (12) Garibaldi relics.

The moment you are inside the museum you are struck by its beauty. It is situated in the Convent of the Oratory of the Filippini, which has two cloisters by Marvuglia in the style of the Renaissance, unequalled by anything of their late period. These the fine taste of the Director of the Museum, Professor Antonino Salinas, has transformed into garden courts, which are simply ideal. Their centres are filled with palms, plantains, papyrus, bamboos, and other sub-tropical foliage; while the colonnades are filled with the architectural gems of the collection. The following objects should be noted:—

### GROUND FLOOR

#### FIRST COURT

(Medieval and modern sculpture and epigraphs.) Notice in the centre the \* *Triton*, a statue of the sixteenth century, from the Royal palace, decorating a fountain.

\* *Column erected in 1737 in the Piazza Croce dei Vespri* on the place where, according to the antique tradition, the French massacred in the Sicilian Vespers were buried.

No. 1,038. A lovely fifteenth-century *medallion of the Madonna and Child*.

No. 1,172. A *gate* of dark marble from the Monastery of S.M. del Bosco.

The *lastra sepolcrale* of *Antonio Gurreri*, date 1521.

No. 1,190. The *lastra sepolcrale* of *Vincenzo Gagini*, the son of Antonello.

No. 1,019. The \**Edicola degli Ansalone*, 1528, attributed to the celebrated Sicilian sculptor, Antonello Gagini. A beautiful statue of the Madonna in an equally beautiful niche.

Nos. 1,214 and 1,215. A *Madonna* in marble, with an *ædícula* cut in tufo from the Monastero delle Repentite. Above is a *window* of the fourteenth century taken from the demolished church of S. Giacomo la Marina in tufo and lava.

In two little rooms at the end of the court are two ancient state chariots of the Senate of Palermo painted by Giuseppe Velasquez (1750-1825).

#### SALA DEL S. GIORGIO

A few steps down from the first court. (Sculptures and plaster work of the Renaissance.) Notice :—

Little sleeping *amorino* on the balustrade.

In front a large \*\**ædícula in marble with an altar* attributed to Antonello Gagini. Erected at the expense of the Genoese in Palermo in 1526. In the centre it represents St. George on horseback, and on the sides are beautiful medallions with the busts of saints. The bottom, in high relief, still preserves the ancient painting. The coloured bas-reliefs behind are lovely, and the Madonna overhead is charming. St. George is one of the best figures of the fifteenth century.

On the right the \**edicola di S. Luigi*. The architectural part (sixteenth century) was once the cornice of the Spasimo of Raphael.

No. 1,134. \**St. Michael*, attributed to Antonello Gagini.

No. 1,003. \**Sarcophagus of Cecilia*, 1495. A sleeping figure almost as beautiful as the famous sleeping figure in Lucca Cathedral.

No. 1,002. \**Madonna with Child*.

No. 998. \**Bust of a young man*, fifteenth century.

#### SECOND COURT

(Epigraphs, sculptures, and architectural bits.)

Under the portico to the left are a Phœnician inscription from Lilybæum; some sculptures and inscriptions of the Roman period from Tyndaris; some inscriptions and figures from Solunto, and a very interesting exhibit of a \**pre-Hellenic tomb* cut in tufo with two little chambers at the side of the entrance wall. This should be compared with the Sikel tombs which have recently been laid bare in the Forum

at Rome near the temple of Antoninus and Faustina. The glass at the side shows how the bones and vases were found in a similar but much larger tomb.

\*On the wall above are some *frescoes*, very like those of Pompeii, from a house at Solunto. They are festoons and scenic masks on a ground of vermillion which has turned black.



VIEW OF THE VAL D'ISICA, WITH THE GROTTA OF S. ILARIO  
(from a photo by the Cavaliere Napolitano of Ragusa)

At the bottom of the court a colossal *statue of Jove*, sitting, found at Solunto in 1825. The two little columns at the side sculptured with figures formed part of the throne of the deity.

A *standing statue of Jove*, much restored, from Tyndaris.

\*A very small fragment of the frieze of the Parthenon given by an Englishman.

#### THE VESTIBULE AT THE BOTTOM OF THE COURT

Plaster copy of the fallen \**telamon* of the Temple of Jove at Girgenti, 25 feet long.

Plaster copy of a \**capital* from the Temple of Apollo at Selinunte, a dozen feet across.

## PASSAGE LEADING TO THE SALA DI PANORMO

*Two Phœnician sarcophagi* looking like mummy-cases, found in vaults at Cannita, near Palermo, in 1695 and 1725. These are the only two undoubted Phœnician remains found near Palermo, though it was their chief city in the island. Both bear on their lids figures of women.

## SALA DI PANORMO

Contains on its floor a very large and fine \*\**mosaic* floor about 35 feet long and 25 feet wide, divided in 33 principal compartments.

On the wall facing you is a \*\**mosaic pavement* representing Orpheus, who plays the lyre in the midst of many animals, nearly 20 feet high and over 16 feet wide. These two grand mosaics, together with many other fragments of simple and symmetrical design, form the pavement of a large Roman house discovered in 1869 in the Piazza Vittoria. The larger of the two mosaics belongs to the first century A.D. The Orpheus is rather later. These two mosaics form together one of the most remarkable examples in existence of mosaic paving.

## SALA DEL FAUNO

In the centre the \**Faun of Torre del Greco*, given by Ferdinand II. No. 1,028. The black stone with hieroglyphic inscriptions, called by Egyptologists "*The Pietra di Palermo*." \*

The \**cornice of a temple* at ancient Himera (Bonfornello).

A \**sarcophagus* cut out of a piece of tufo, found at Girgenti, 1830.

## SALA DI SELINUNTE

(Contains the architecture and sculpture from Selinunte.)

Its principal feature consists of the world-famous *metopes* brought from Selinunte.\*\*

The height of the plinth on which the metopes are mounted represents that of the original architrave.

On the wall, on the left as you go in, are the *more ancient metopes* from the so-called *Temple of Hercules\** (Temple C\*). They comprise :—

- (1) A four-horse chariot.
- (2) Perseus killing Medusa, from whose blood issues the horse Pegasus.
- (3) Hercules carrying the Cercopes.
- (4) Two lower halves of metopes.

On the wall facing you the *metopes of the fine period*.\*\* Temple E, attributed to Hera (Giunone). They comprise :

- (1) Hercules fighting with an Amazon.
- (2) Jupiter surprised with the beauty of Juno when she had borrowed Venus's girdle.
- (3) Diana having Actæon, whose transformation is indicated by a stag-skin, torn to pieces by her hounds.
- (4) Pallas combating with a giant.
- (5) A badly preserved metope of uncertain subject.



THE SELINUNTE METOPE OF HERCULES FIGHTING AN AMAZON

In the centre of the room, on isolated bases, small *archaic metopes*.\*\*

- (1) Europa and the Bull, with traces of colour.
- (2) The Sphinx.
- (3) Hercules taming a Bull.

These were rescued by Prof. Salinas from the fortifications improvised by Hermocrates to the north of the Necropolis of Selinunte.

- (4) Another metope of exquisite and ancient workmanship representing Juno and Mercury.

An important *inscription*\* on a pilaster of *tuffo* found at the large Temple G or Apollo at Selinunte in 1871.

Various *architectural pieces*\* from Selinunte with the colouring unusually well preserved.

At the bottom of the Sala Selinunte is the

### ETRUSCAN MUSEUM

(Etruscan antiquities found at Chiusi, formerly included in the Museo Casuccini.) Notice some fine bas-reliefs. Some stairs lead down from this chamber to the vaults, in which are stored thousands of terra-cotta figures and other objects found in the tombs at Selinunte. These are waiting to be transferred above, when room is found for them, and are very interesting. Any proper person can usually obtain leave from the Director to visit them with an officer of the Museum for purposes of study.

### SECOND AND THIRD ETRUSCAN ROOMS

Contain some splendid sarcophagi, one noble example having a painted inscription and the other large one a spirited relief of the Battle between the Greeks and the Amazons. On the right there is a rather indelicate sarcophagus-lid of a man caressing his wife, as powerfully realistic as a Japanese wood-carving of the best period.

### FIRST FLOOR

(On this floor are bronzes, terra-cottas, coins, jewels, embroideries, lace, majolica, stucco reliefs, the Sala Araba, and the Serradifalco Collection. The staircase is in the first court on the left as you enter. In a room to the right as you enter on the first landing, provisionally closed, are the Giardini inscriptions from the Proprieta Moschella, which are supposed to be forgeries.)

### NORTH CORRIDOR (CORRIDOJO DI TRAMONTANA)

*Contains—*

Some models of Serpotta and Marabitti.

Manuscripts in Latin and a charter in Greek.

*3rd and 4th cases.* Greek terra-cottas arranged by their towns. Only a few complete figures from Girgenti—all archaic forms.

*5th case, ditto.* Some fine heads from Naxos. *Splendid Naxos head*, given by Prof. Salinas, equally notable for its antiquity and the fineness of its execution.

9th case. A large case of bronze figures and bone stili and needles. Small glass objects. \**Caduceus*, gift of Prof. Salinas. There is an inscription on it, mentioning the Sicilian city of Imacara. \*\*Marsala inscription, of two clasped hands, with an inscription in bad Greek, recording that Himilcon Hannibal Clorus, son of Himilcon, makes hospitality with Liso, son of Diognetes, and his descendants.

10th case. Bone and Stone Age things and little bronzes.

Notice also the carbonised cereals, fruits, and pieces of bread from Pompeii.

Off this leads the

#### SALA ARABA

Instituted for Arabic and Sicilian medieval monuments. This room has been used for the magnificent collection of terra-cottas found in the new temple at Selinunte, but they were only placed there temporarily.

Round the cornice is a copy of the inscription in Arabic carved round the top of the Cuba (A.D. 1180), of which a translation is given in Italian in Prof. Salinas's guide to the Museum.

This should be studied, also the coloured facsimile of a portion of the roof of the Cappella Reale and a cast of the Arab honeycombing at the Cuba.

\*\**Carved Arabic door* of the twelfth century from the house of Goffredo di Martorano. It is about 15 feet high, covered with arabesques and has iron bosses like the Cappella Reale.

The gem of this room is the glorious \*\**Mazzara Vase*, one of the finest pieces of pottery in the world, of Hispano-Arabic manufacture, about 4 feet high, of white covered with greenish gold arabesques. The lustre of this famous piece is extraordinary. The only blemish in it is a hole made in it when it was used as a water-cistern at Mazzara.

The student of Sicilian-Arabic remains will find also a good deal of ordinary Sicilian-Arab pottery and some fine pieces of lustre. There is a large collection of pottery from the Martorana, with Arabic characters, very like the Palermo peasant's pottery of to-day.

Notice coins and pieces of ironwork in cases by the window.

Brass vessels and astronomical instruments, including an astrolabe, signed Hamid-ibn-Ali (954-5).

Copies of Arabic inscriptions from the Eremiti at Termini.

Fifteenth-century painted boards, mostly quaint animals from St. Agostino at Trapani.

A splendid Saracenic chest of dark wood mosaiced with ivory (by the door).

## THE SALA SERRADIFALCO

Given by Giulia, Duchess of Serradifalco, mostly collected by the Cav. Corrado Ventimiglia.

\*Five beautiful Urbino plates.

Majolica tile signed Francesco Mazarixa, 1544.

Greek vases, one with the same subject as the Selinuntine metope of Hercules.

Some good little Greek terra-cotta statuettes of the Tanagra period.

A splendid painted and inlaid cabinet of the seventeenth century.

Gobelin tapestry of Rebecca's reception by Abraham.

Two charming pictures, a "Ghirlandajo" (No. 1,218) and the \* "Venus and Love," attributed to Novelli.

Prof. Salinas stars the Vincenzo da Pavia (No. 1,031).

## SALA DI SERPOTTA

Giacomo Serpotta, 1656-1732, was a Palermitan sculptor, never beaten anywhere in the beauty of his stucco-work. He heads a chapter in the history of Italian statuary. This room contains some fine examples of his work taken from the demolished Chiesa delle Stimmate. Some of the faces are exquisitely beautiful.

In this room is a collection of old weapons, and a watch several inches across.

## CORRIDOJO DI MEZZOGIORNO

(Majolicas.)

The cases in the centre contain some noble Faenza vases and lovely Palermo majolica vases.

The \**eighteenth-century Palermo jars* are from the factory of Baron Malvica. The drug-jars are not Caltagirone, but Collesano, Burgio, Sciacca, etc., presented by Comm. Luigi Manceri, the well-known antiquary.

On the walls hang a number of the "mattoni stagnati," the tiles painted with inscriptions and coats-of-arms, or figures of saints, placed above the entrance door of a house to the right to show the proprietorship. There are some small ones of the fifteenth and sixteenth century, but they are mostly seventeenth and eighteenth. These are much collected now.

Beautiful \*\**Madonna by Luca della Robbia*.

Bronze Greek armour in the end case.

## PASSAGE TO THE SALA DEI BRONZI

Contains some Etruscan bronzes from the Casuccini Collection.



## SALA DEI BRONZI

(Notice the highly appropriate Pompeian decorations and furniture of this room introduced by Prof. Salinas.)

Colossal \*\**bronze ram*, one of the most famous of Greek bronzes, given by Victor Emmanuel II. There were two of them preserved in the palace at Palermo up to 1848, when the revolutionists destroyed one of them. They formerly stood on the ledges above the great gate of the Castle of Maniace at Syracuse, from which they were taken in 1448 by the Marquis of Geraci, who took them as a reward for putting down the revolt at Syracuse in that year. When his nephew and heir's



THE BRONZE RAM FROM THE CASTLE OF MANIACE AT SYRACUSE

goods were confiscated, they were brought to Palermo and used to decorate the seat of government, which was first in the Chiaramonte palace, then at the Castellamare, and then at the present royal palace. Even Goethe admired this ram and its then unbroken fellow: "My attention was chiefly occupied with two rams, in bronze, which, notwithstanding the unfavourable circumstances, highly delighted our artistic taste. They are represented in a recumbent *postura*, with one foot stretched out before them, with the heads (in order to form a pair) turned on different sides. Powerful forms, belonging to the mythological family, and well worthy to carry Phrixus and Helle. The wool, not short and crisp, but long and flowing, with a slight wave, and shape most true to nature, and extremely elegant they evidently belonged to the best period of Grecian art. They are said to have stood originally in the harbour of Syracuse."

Famous bronze \*\**group of Hercules and the Ceryneian stag*, which formed part of a fountain of Pompeii presented with its basin of white marble by King Francis I. The water came from the mouth.

The room also contains some charming Greek bronzes and bowls and jugs, like our milk-jugs, a Roman mosaic pavement, and some little Pompeian frescoes.

Notice in the case outside the Sala dei Bronzi a lovely Japanese-shaped looking-glass, engraved with Greek vase designs.

#### SALA DELLA CERAMICA GRECA

(Most important and beautifully arranged.)

Notice fine collection of Greek vases in the anteroom.

Just inside (No. 17) is the famous \**Greek saucer with a coral plant* growing upon it, fished up in the Bay of Palermo.

In the centre (No. 1,285) \**lovely marble antique table* from Pompeii. On it stands \*\**the celebrated Gela Vase*, the finest ever found in Sicily, decorated with the Battle of the Greeks and the Amazons, who are beautiful and full of movement. On the neck is Hercules between the Centaurs and the Battle of the Greeks with the Centaurs. The vase is notable alike for its size, its decoration, and its glaze. It is the largest found in Sicily.

No. 1,628. On an isolated stand is a \**Bacchus and Ariadne* with numerous attendants.

No. 656. Also on an isolated stand, \**Triptolemus* in the act of departing in his winged car, surrounded by figures of gods and men.

No. 1,506. \**A vase* with a beautiful representation of the judgment of Paris.

In the end case are Etruscan imitations of Greek vases.

#### SECOND SALA DELLA CERAMICA GRECA

No. 578. A young man assisting a warrior to arm himself, of very elegant design.

This room contains many vases from Magna Græcia (South Italy).

#### CORRIDOJO DI ORIENTE

Etruscan pottery from the Museo Casuccini. Many examples of the Black Etruscan pottery called "bucchero."

No. 1,608. Isolated on a pedestal \*\**the Death of Medusa*—a vase with singular figures of an Oriental character.

## GABINETTO DI NUMISMATICA E OREFICERIA

(Cabinet of coins, jewellery, enamels, and embroidery.)

Note.—There are many things in this room kept shut up; for example, only a small collection of coins and medals is visible. Students can see the rest by application to the Director.

Notice in this department in isolated cases Trapani work of coral and gilt bronze, seventeenth century.

An *\*enamelled triptych* imitating Byzantine work of the doors of S. Paolo at Rome.

*\*Pieces of the Ostensorio* from the Olivella Church, seventeenth-century Sicilian goldsmith's work.

Antique jewellery of gold, etc.

*\*\*Antique enamel* from Syracuse which belonged to the Emperor Constans II., who was killed at Syracuse. It represents Christ crowning an emperor and empress, etc. (No. 152).

Sicilian coins arranged by cities or by races.

*\*Tsits*—a unique drachma with the type of Himera and a Phœnician legend, given by Prof. Salinas.

A set of the coins struck in Sicily from Byzantine times to 1836, among which may be noticed *\*Justinian II.* with the mark of the Syracuse mint, a *\*gold coin of Charles of Anjou*, a *\*gold Pierreale of Peter I. and Constance*, the *\*coin of the mintage of 1836*, never issued because the Neapolitans objected to the inscription "Ferdinandus, D.G., Siciliarum Rex," the baronial issues of the Chiaramonti, Polizzi, etc.

*\*The engraved gems* given by the Duchess of Salinas.

*\*Three necklaces* of Byzantine gold found at Campobello di Mazzara.

A collection of the seals in clay found at Selinunte, with imprints of engraved stones. In Sicily, as we know from Cicero, it is customary to seal letters with clay instead of wax.

Medals of illustrious Sicilians.

German and Venetian glass.

Rings, ancient and modern.

Measures, weights, and scales.

Ivory and wax. The *\*\*Last Judgment* carved with singular skill and patience in one piece of ivory, given by Dr. F. Gaudiano.

No. 257. *\*Fifteenth-century bas-relief of the Madonna* between two angels.

No. 253. *\*Top of a fourteenth-century pastoral staff*.

No. 242. Nude figure of Bacchus.

A very large *ivory crucifix* on an amethyst and gilt-bronze cross.

The *coin case* contains two beautiful examples of the great Syracusan decadrachms (fifth century B.C.), the finest coins in the world.

## SALA NUMISMATICA (Second Room)

(Fabrics, embroideries, lace.)

In the centre, the *\*\*horse-trappings of the Viceroy, Marquis di Villena*, given by Victor Emmanuel II. in 1876. This has wonderful enamels and embroideries, and is of sixteenth-century Spanish work, but in many parts shows an Oriental character. It is historical, for it was pawned to the Municipal Bank when, in 1609, Villena needed a large sum of money to ransom his son from the Turks. There are 12,000 scudi still owing on it. In 1858 the Museum was ordered to send it to the Museum in the Capo di Monte Palace at Naples, but it was restored to Palermo through Minghetti.

\* Very beautiful *vestments* given by the Pope Sixtus IV. to the Convent of St. Francesco.

The other gems of this room are the wonderful embroideries executed by Fra Giacinto Donato, a Dominican of Ascoli, in 1674; almost unexcelled in church embroideries.

## CORRIDOJO DI PONENTE

Prehistoric vases from Naro, Vicari, S. Ninfa, and Sutera.

\* *Female figurines in terra-cotta* resembling those of Tanagra, most elegant in form, with the original colour still left and traces of gilding. Near this are shown the articles found at Carini in the tomb exhibited under glass in the cortile of the Museum below.

Here are provisionally kept the beautiful old forged Sicilian iron-work, flowers, etc., some of which show signs of polychrome painting.

Four necklaces of Phœnician beads from Girgenti (Nos. 3,444, 3,247, 3,217, etc.).

Off this gallery is

## THE CHAPEL

It is lined with intarsia and mirrors, and contains *\*\*the famous bust of Eleanor d' Aragona by Francesco Laurana* (fifteenth century), a work of singular nobility and exquisite workmanship.

Beside it is a plaster copy of the famous Laurana bust at the Louvre.

In the centre is a rich silver table from the Monastero del Salvatore.

On the far wall is an old Flemish triptych, carved and painted, reminding one of the pulpit in Nieuport, near Ostend.

## CORRIDOJO DI TRAMONTANA

A collection of keys and some Egyptian things.

## SECOND FLOOR

(Pictures, prints, etc.)

## CORRIDOJO DI TRAMONTANA

(Byzantine school.)

Near the door of the staircase which leads to the Memorie Storiche are some interesting Sicilian pictures of the twelfth century in Byzantine style.

No. 401. A St. John with wings, painted by Pietro Lombardo, has quite as much expression as a Cimabue.

No. 664 (fourth century A.D.). Christ riding into Jerusalem on a side-saddle.

Nos. 691, 690, 680 are twelfth-century Madonnas in the style of Cimabue.

## CORRIDOJO DI MEZZOGIORNO

(Sicilian School, fifteenth and sixteenth century.)

\*No. 554. *By Tommaso di Vigilia*. All the works by Tommaso di Vigilia here are as charming as the work of L.o Spagna.

\*No. 814. *Riccardo Quartararo*. Madonna with angels, and S. Rosalia.

## SALA DEL ROMANO

In this room (No. 161)\*\* there is a Quartararo with distinct charm. He is a sort of Sicilian Gozzoli with a curious pre-Raphaelite charm. This picture is of great value because the signature, "Riccardo Quartararo, 1494," has been found on it, establishing the authenticity of many pictures.

Vincenzo da Pavia would be a very fine artist if he was not so stagey. His colouring was delightful, and he made people look like human beings in the sixteenth century. He was formerly called Vincenzo Il Romano, hence the name of the room. He is now known as Vincenzo da Pavia. His real name was Ainémolo. (See General Index.)

No. 102. Vincenzo's large "Deposition from the Cross" is double-starred in the Museum Catalogue.

Nos. 291, 364, 169, 101, 1,027, 97, 50, 51, 47 are starred in this room, the last three being by Antonello da Messina, q.v., the head of the Sicilian school of painting, who introduced oil-painting into Italy from Flanders.

## GABINETTO MALVAGNA

This contains the gem of the collection, and is called after the donor, the Prince of Malvagna. The gem is the little \*\* *Flemish triptych*, formerly attributed to Van Eyck, then thought to be by Jan Mabuse,

and now pronounced to be by an unknown master of the sixteenth century. In any case, it is one of the most beautiful pictures in the world. It represents the Madonna and Child in the midst of various angels under a tribune of Gothic architecture, exquisitely carved. On one side is S. Catherine, on the other S. Dorothea. On the outside of the doors are Adam and Eve in the Garden of Eden. In a glass case is preserved the stamped leather cover, in which this triptych was kept closed for centuries, a circumstance to which is due its admirable state of preservation.

No. 48. In the same room are a \**Holbein*.

No. 5. A \**Head of Christ by Correggio*.

No. 406. \*Attributed to Raphael, a Judith in the act of Killing Holofernes.

No. 35. \*The Family of Rubens, by Vandyck.

No. 230. \*Paul Potter, a Field with a Herdsman and a Cow.

#### SALA DI NOVELLI

Pietro Novelli, born at Monreale the 2nd March, 1603, has been called by his admirers the Raphael of Sicily, a name which does not much accord with his style of painting, for he drew too much from nature, sometimes from low subjects. He is justly esteemed for his fidelity, and robustness, and vivacity of colouring, which shows the influence then prevalent in Sicily of the Spanish and Flemish schools. His masterpiece was the Paradise, a great fresco, now destroyed, in the cortile of the Palazzo Sclafani, of which an idea is given by numbers 49 and 30 at the bottom of this room. Nos. 56 and 57 are actual portions of it. It was destroyed for some structural alteration.

No. 194, \*\*an Angel Transporting a Soul, is double-starred in the Museum Catalogue, as is No. 196, \*\*two half-figures of saints.

Nos. 112, 1,028, 450, 110, 114, and 24 are starred.

Pietro Novelli painted delightful cherubs in the Sir Joshua Reynolds style, and some of his angels and Magdalens are charming in colour and voluptuously beautiful. Some find Romney's work like his. To me he seems a sort of Sicilian Guercino.

#### SALA DEGLI INTAGLI IN LEGNO

In the Quadreria Gallo. There is a Rubens here and a Velasquez.

#### CORRIDOJO DI TRAMONTANA

Off this is the Sala di Scuoli Diversi, which contains a \**Velasquez* of Philip IV. of Spain and paintings by \**Albani*, Canaletto, \**Andrea del Sarto*, \**Luca Giordano*; \**Vanni Pisano*, a pupil of Giotto.

## CORRIDOJO DI TRAMONTANA

In the Corridojo itself.

No. 121. \*S. Martire by Vandyck.

In the little Rooms I. and II., at the angle of the Corridojo di Tramontana and the Corridojo di Ponente, are :—

Fifteenth-century frescoes from the Chiesa di Risalaimi, near Marineo, which belonged to the Teutonic Knights.

Room III. Frescoes of Pietro Novelli.

Room V. Engravings after Sicilian artists.

Room VI. Water-colours and drawings by Sicilian artists.

Room VII. The original pen designs for the Loggie at the Vatican, given by Sig. F. Gaudiano.

Room VIII. A selection of engravings.

Room IX. Reproduction of the mosaics at Monreale in chromolithograph.

Rooms X. to XV. Pictures of Sicilian artists from the seventeenth century to our own day.

(At the bottom of the Corridojo of Tramontana on the left is a staircase which conducts to the third floor.)

## THIRD FLOOR—(Top).

(Historical and ethnographical mementoes. In the First Room are pictures representing the Palermitan Revolution of 1860, a portrait of Garibaldi painted in 1860, etc.)

In the Second Room are memorials of 1860, including some wooden cannon used by the conspirators, and the banner of Francesco Riso, unfolded in Palermo in 1860.

Third Room. Memorials of the beginning of the nineteenth-century. Drawings and prints. Two pictures of tunny-fishing at Solanto in the presence of the Sovereign; hideous portraits of Ferdinand, Maria Caroline, and Lady Hamilton. A picture of Admiral Gravina, who was mortally wounded in the Battle of Trafalgar where he commanded the Spanish Fleet. In a glass case are portraits of Cagliostro and his wife, and some of the wonderful Sicilian eighteenth-century pictures made of applique stuffs and fine silk sewing. Nos. 154, 155, 162, etc., represent the family of the Prince of Belmonte.

Fourth Room. Drawings of S. Rosalia's car in procession, 183, 184, etc. These are very interesting.

Fifth Room contains a number of valuable pictures representing old Palermo.

Sixth Room. Plans of Palermo, ancient and modern.

In the CORRIDOJO DI TRAMONTANA there are a number of relics.

Seventh Room. Contains a collection of the various kinds of modern Sicilian peasant's pottery, arranged according to their places of production.

Eighth Room. Sicilian costumes, especially those of the Albanian colony at Piana dei Greci; also ancient measures.

Ninth and Tenth Rooms. Contain relics of the Revolution of 1848.

Eleventh Room is a bedroom in the eighteenth-century Sicilian style. Notice the seventeenth-century ironwork on the bed, the old oak chests and the iron camp basin stand, a picture painted on grooved glass, which is entirely different according to the three points of view from which you look at it (a "perspective"). The room also contains a rope-bottle and spindle, three Tuscan lamps, some old chairs, a charming wax Madonna with a stabbed heart, a crucifix, reliquary, and holy-water stoup.

End Room. Contains specimens of Sicilian drawn linen-work and cross-stitch on linen.

The picturesque lemon garden, with magnificent stone-pines in the centre, seen from the windows, belongs to the Monteleone Palace.

N.B.—This guide to the Palermo Museum is abridged by special permission from the admirable *Guida* to the Museum written by its Director, the great Antonino Salinas.



## CHAPTER IX

### MOTORING IN SICILY

SICILY presents a most interesting field to motorists. It is practically a *terra incognita* to them. Though Mr. and Mrs. C. N. Williamson, in that delightful book, *The Lightning Conductor*, opened up all sorts of alluring prospects, they had not brought about any influx of motors when we were there last spring.

Sicily has the crowning charm to a motorist—that he can go where other people cannot. The interior of the island is full of superb mountain scenery and little mountain cities which are nearly all of them on the site of antique cities as old as history, and not a few of them retain their ruins. But these mountains and cities of the interior have never been properly explored, because of the difficulty of getting to them.

It has been an axiom in Sicily that no place which is not within an easy carriage drive can be visited if you wish to return the same day. The traffic on the railways is not sufficient to allow of them running trains at times that suit tourists, or it would be done; the managing director of the railways is one of the most distinguished antiquaries in the island, and a patriotic Sicilian intensely interested in the matter of attracting *forestieri* to the sights of Sicily. The difficulty is that the trains are made so slow by having to stop at all the stations that they are obliged to start very early in order to arrive at their destination on the same day, and they arrive equally late at the terminus. But the ordinary tourist does not care to start before breakfast or to get back after dinner, so there is a dead-lock as regards railways. A greater difficulty still lies in the fact that Sicilian horses are very slow, and the distances to the cities in the interior, not served by railways, become severe to those who have to rely upon horses, which in hilly country only go about four miles an hour. You cannot, therefore, see one of these mountain cities in a day's excursion, while in most of them the hotel accommodation is primitive, though the Sicilians understand how to cook any food that can be procured. The motor gets over all these difficulties; if you take your lunch with you, it is perfectly easy to see Centuripe

and Agira, in a day's excursion to each, from Catania. Hardly any tourists visit these cities, and yet they are intensely interesting; they are most boldly and picturesquely built on mountain-tops; they have more Roman remains than any town in the island except Catania, or Taormina, or Tyndaris. Agira has rather unique medieval buildings too, and is full of historical interest, for it had a Sikel king who was Dionysius the Great's most powerful ally in his Carthaginian wars. Nor did Agira stop at history, for it shows the place where the oxen of Geryon left their hoof-prints while Hercules was driving them off, and the cell which was the last earthly habitation of Saint Philip the Apostle.

Paternò, the city of Hybla, the Sikel Venus, and Adernò, the city of the Sikel fire-god Hadranus, whose temple was guarded by the thousand dogs of preternatural fierceness and sagacity, can be reached by the Etna railway, and Motta S. Anastasia, with its medieval castle, on the prismatic cliff, where Bernard Cabrera was imprisoned four hundred years ago for his attempts upon the Sicilian Crown, has a station on the line to Palermo, but all these places can be much more pleasantly visited in a motor-car, which allows you to begin at your own time and take your own time. Taormina itself is only about fifty km.—roughly speaking, thirty miles—from Catania; Aci-Castello and Acireale are only a few miles from it; and the lake and ruins of Leontini, and the wonderful volcanic lake of the Palici, the most ancient sanctuary of Europe, can be done in a fifty-mile trip, out and home. The great object for motorists in Sicily is to give them their full advantage over ordinary mortals is to hit upon centres like Catania, with a number of good excursions that can be done in the day, and a comfortable hotel to stay at. Another such place is Syracuse, where the motor will be found very useful in covering the fairly considerable distances between the groups of ruins as well as in managing the excursions so difficult for horses. In a motor you could be at the castle of Euryalus in half an hour, though it makes quite a long morning or afternoon with horses. For excursions it is badly needed. Say you want to go to Pantalica. To have anything like a reasonable time there you must take the train at five in the morning and get back at nine at night, and put up with whatever kind of carriage you can get at Lentini—a mere village, or else you must take the long carriage drive uphill to Sortino, another mere village, and sleep the night there; while with a motor you can go there and back in the day easily from Syracuse. If you drive in a carriage, you must make at least two excursions of Thapsos with its prehistoric tombs and the ruins of Megara Hyblæa, and Melilli, the honey town with the mysterious fortress above it that is said to be another Euryalus.

Palazzolo Acreide has the merest apology for an hotel, but if you drive there, as it is twenty-seven miles uphill, you have no choice but to pass a night there. Old travellers like ourselves, of course, make a point of passing a night in any interesting town where the accommodation is no worse than it is at Palazzolo, because it is in the morning and the evening that you see the life of a Sicilian town; but a fastidious woman would be frightened out of her wits by the sight of the bedrooms at Palazzolo, though at the *Italia* they are free of vermin.

In a motor-car, however, I can imagine nothing more absolutely delightful than a day's excursion from Syracuse to Palazzolo, going by the Canicattini road and returning by the Floridia road.

Appended is a table to show the motorist how to visit all the most interesting places in Sicily by road without covering the same ground twice.

There are three possible points for starting a motor-car trip round Sicily—Palermo, Catania, and Messina. Trapani, a very rich and progressive town for its size, might possibly be added to these; but it is in an out-of-the-way corner, so it need not be considered. And of these, Palermo is much the best, because it has the best supplies and is the best place for getting information and introductions.

On arriving at Palermo, motorists should place themselves in communication with Mr. Hans von Pernull in the Corso, near the Piazza Marina, who has lately become Cook's correspondent for Sicily. Mr. Von Pernull will give them every species of information, and he will make their arrangements in advance for them, such as engaging accommodation at hotels (payable in some instances with his coupons), or having supplies to meet them at fixed points. He is himself a motorist, so understands the requirements. Mr. Von Pernull will likewise introduce motorists of position to the Bene Economico, an association formed in Palermo with the object of helping travellers and developing and improving Sicily, of which the Conte di Mazzarino is president, and Mr. Joshua Whitaker, head of the great Anglo-Sicilian firm of Ingham, Whitaker, and Co., of Palermo and Marsala, is vice-president.

Palermo is the best town in Sicily for a long stay, and is the starting-point of a network of great roads running right across the island. The most charming hotel is the Villa Igiea, situated about a mile outside the town on the seashore, with lovely terraced subtropical gardens and exquisite views of the bay, the most beautiful in Europe. The favourite hotel in Palermo itself was for many years the Hotel des Palmes, but the most central and best appointed now is the Hotel de France. Palermo has the largest opera-house in the world, and an opera season

in the spring. There is a great deal of good lawn-tennis at Mr. Whitaker's and Signor Florio's, and golf is to be inaugurated. Palermo is a good place to buy old lace, seventeenth-century silver plate and jewellery, Sicilian-Greek coins and terra-cottas, and old embroideries. Expensive pieces should be shown at the Museum before the purchase is concluded, to know if a permit will be granted for their exportation—the Director would denounce a forgery or an outrageous price. The principal sights of Palermo are the cathedral, the Royal Palace which contains the Cappella Reale, the most beautiful ecclesiastical building in Europe, the other Norman churches with their golden mosaics, dozens more of fine and interesting churches, the Arabic palaces, like the Zisa, the tropical gardens, and the beautiful and wonderful Museum; while within short drives are Monreale, with eighty thousand square feet of Norman mosaics, and the loveliest cloister in Europe; the church of the Sicilian Vespers; the medieval convent of the Gesù; the cemetery of the nobles; and the other medieval convent at Baida. While in the outer zone are Bagheria, the old court suburb, ten miles; Solunto, the Sicilian Pompeii, ten miles; Piana dei Greci, whose inhabitants wear modern Greek dress and speak Greek, about double the distance; Cefalù, another Norman cathedral with golden mosaics, forty miles, passing on the way Termini, the ancient Himera, with many Greek and Roman remains. There is much to detain the motorist in Palermo. But the sights he can see in and from the city are accessible by carriage and rail. When he gets into the interior he will have the satisfaction of seeing what nobody else can see without an interminable drive behind miserable horses and staying in a poor hotel.

From Palermo naturally started the great coach-roads through the island, and these are still the easiest way of approaching the cities of the interior, except the very few which happen to lie near the railway lines between Palermo and Catania and Girgenti.

The following may be taken as an itinerary:—

**FIRST DAY.**—Start from the hotel at Termini, where there is good accommodation, and make a long day's journey through Polizzi-La-Generosa to Petralia Sottana and Petralia Soprana, famous scenery and interesting towns, and pass Gangi, with its fine feudal castle, and Sperlinga to Nicosia, which is always allowed to be the most medieval town in Sicily. Sperlinga, which can be visited in a day-excursion, has an early Norman castle, and has played a leading part in history, for it may have been the Herbita, which was the capital of King Archonides, the ally of Athens, and it covered itself with undying glory by sheltering the French in the massacre of the Sicilian Vespers. Its people still

speak bastard French, and its castle records this in the proud motto, "Quod Siculis placuit sola Sperlinga negavit." Some people put Herbita at Nicosia itself. There is, at any rate, no more medieval



VISTA DAL CASSO, PETRALIA SOTTANA

town than this city of King Roger's Lombards, which still preserves its Lombard speech and architecture. It has the remains of a Norman castle and cathedral and many old churches, one of which has the superb Cono of Gagini, a sculpture thirty-six feet high adorned with sixty figures.



APPICCO ZIMPETTO, PETRALIA SOTTANA

SECOND DAY.—(To be spent at Nicosia.)

THIRD DAY.—One can go to Randazzo, visiting Troina by the way ; but it is better to give the third day to an excursion to Troina, and leave Randazzo for another route. Troina is the highest city in Sicily, 3,650 feet, and fills one of the most romantic pages in its history, for it was here that Roger the Great Count and his girl wife Eremberga were besieged for four months in the citadel by the revolted Saracens of the town, and had but one cloak between them for the fierce mountain winter ; and when the valiant Roger had won back the town, he left his countess to guard it while he went to Calabria, and the old chronicler loves to dwell on the beautiful girl making the rounds of the ramparts every night. She held the city safe, and when Roger became lord of Sicily he built the church of the Assunta on the site of that citadel. Troina is the Sikelian Imacara, the Trajanopolis of the Romans, often mentioned by Cicero ; the remains of the ancient Pantheon may still be seen. Between Nicosia and Troina is Cerami, where Roger won his most brilliant victory over the Saracens, defeating, in the words of Gibbon, “fifty thousand horse and foot, with one hundred and thirty-six Christian soldiers, without reckoning St. George, who fought on horseback in the foremost ranks.”

FOURTH DAY.—From Nicosia there is a much-used coach-road to Leonforte, the most important centre in Sicily for diligence routes to the cities of the interior. It is better to stay at the neighbouring city of Castrogiovanni, where Cook’s agent, Mr. Von Pernull, is opening a luxurious hotel.

FIFTH DAY.—Spend at Castrogiovanni, the ancient Enna, famous for its temples of Ceres and Proserpine and the rape of Proserpine by Pluto.

SIXTH DAY.—From Castrogiovanni one can make an excursion on the sixth day to Pietraperzia, with its lordly castle, and the great inland town of Caltanissetta, with a population proverbial for its brutality, but with many antique and medieval remains.

SEVENTH DAY.—From Castrogiovanni there is more than one road to Catania. One of the best to take is that *viá* Caltagirone, where the night can be spent, in order to take—

EIGHTH DAY—the road to the coast past the Lake of Palici, which is the oldest sanctuary in Europe, and the malarious lake of Lentini, to the ruins of the famous ancient Greek city of Leontini, from which there is a direct road up to Catania. Caltagirone is the pleasantest inland city in Sicily. Why foreigners do not go there is a mystery : it has so many claims ; it stands two thousand feet above the sea, and

has a fine old castle with other ruins, medieval and classical; its potteries are known to connoisseurs all over the world. One of the greatest pottery artists living, Signor Bartelli, resides there. It was at one of its monasteries that Cagliostro, the arch-impostor, learnt his smattering of science. Across the hills, mere child's play for a motor, is Piazza Armerina, the virtual centre of Sicily, for on it all the great coach-roads converge, from Palermo, Catania, Syracuse, and Caltagirone, for example. No foreigners go there, although it would well repay them, for it is considered the acme of fertile mountain scenery, and the town contains many medieval buildings. It is one of the colonies settled by Greeks or Albanians when they were driven into exile by the persecutions of the Turks in the fifteenth century. And close by is Aidone, a Lombard colony which has retained its very dialect from Norman times. Some say that Aidone was the Sikel city of Herbita, and some that it was Trinacia itself, while Piazza Armerina in the midst of its well-watered woods was perhaps the original Gela.

**NINTH DAY.** Spend the ninth day in seeing the museum, the Roman baths, the buried Greek theatre, and other sights of Catania.



RANDAZZO, S. MARA

**TENTH DAY.** From Catania (tenth day) one can motor through Paternò and Adernò with their ancient and medieval remains round the back of Etna to Randazzo. The vegetation at first is wonderfully rich, and the views of Etna are superb. The road crosses five great lava streams.



**ELEVENTH DAY.**—Spend the eleventh day at Randazzo, the highest city on Etna, surrounded by walls and full of medieval palaces and churches, and in running over to Malvagna to see the ancient Byzantine chapel. Food and wine must be taken with you, but the Albergo d'Italia is otherwise very tolerable. They can cook when they have anything to cook. The landlord is the contractor for the ascent of Etna from this point. He supplies guides and mules, which make the ascent in five and a half hours. Two or three days may be added to the stay at Randazzo for the ascent of Etna, if the season of the year is suitable.

**TWELFTH DAY.**—From Randazzo a delightful day-excursion (twelfth day) can be made to the ancient convent of Maniace, with its Norman church, now the seat of Lord Bridport and the capital of the Duchy of Bronte. The scenery on the drive is very beautiful, and Etna from Randazzo looks like Fujiyama.

**THIRTEENTH DAY.**—From Randazzo you can go in a day (thirteenth day) to Taormina, passing Castiglione, which takes its name from a glorious medieval castle on the brow of a precipice, and just before you get to Giardini, the fine prehistoric walls of Naxos, the earliest Greek settlement in Sicily. I need not describe Taormina, the most popular place in Sicily with the English—famous for its Græco-Roman theatre, its exquisite Moresco palaces of S. Stefano and the Badia, and its incomparable view of Etna. But the traveller often forgets that it has many Roman remains if he takes the trouble to hunt them out. The S. Domenico Hotel here is one of the most popular in Sicily, though it has never displaced the Timeo.

Spend the **FOURTEENTH** and **FIFTEENTH DAYS** at Taormina.

**SIXTEENTH DAY.**—On the sixteenth day, motoring from Taormina to Messina, you pass at Fiume d'Agro a superb Norman abbey, which may be compared with Monreale and Cefalù, and there are a curious little Gothic hill-top city at Savoca just beyond it, the Castle at Scaletta, and the vast and famous monastery of S. Placido, all of them a little off the road and all of them interesting.

**SEVENTEENTH DAY.**—Spend the seventeenth day at Messina, which has two large hotels; and though foreigners generally pass it by, has many charming features, such as the splendid cathedral which is proving to be full of mosaics, the beautiful fountain of Orion, several ancient churches, the medieval street of the monasteries, and the rich tropical garden of the Villa Rocca Guelfonia on the site of the Mamertine citadel.

One can make a day-trip out to the Faro, the famous lighthouse



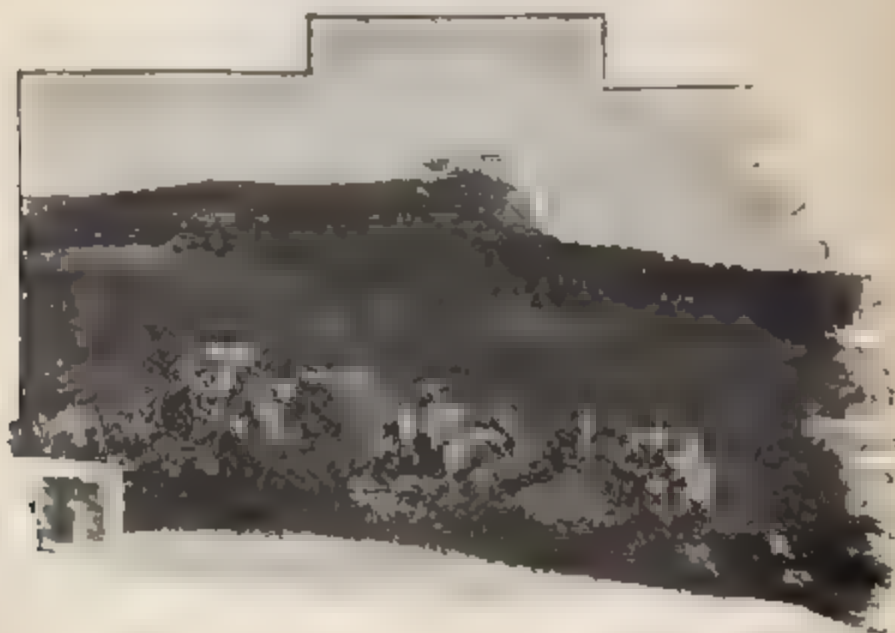
point, so as to see the exquisite views of the Strait of Messina and the swordfish-harpooning, or one can take it on the way to Milazzo.



MESSINA: ANORAMA

EIGHTEENTH DAY — where one spends the night in order to visit the next day.

NINETEENTH DAY — the splendid ruins of Tyndaris, a Greek theatre, Greek towers, walls, and tombs, a Roman gymnasium, and the picturesque church of the Madonna del Tindaro on the most magnificent mountain site in all Sicily. From Milazzo also you could visit



THE CHURCH OF THE MADONNA DEL TINDARO

the Lipari Islands by steamer ; and on the motor trip from Milazzo to Palermo—

**TWENTIETH DAY** you pass the magnificent forest and mountain scenery of the Madonian Mountains.

**TWENTY-FIRST DAY.**—Starting out from Palermo along the Monreale road (twenty-first day) you put up at the old-world city of Alcamo, on the way to which you pass Monreale and the famous



MONREALE CATHEDRAL, WEST FRONT

monastery of S. Martino, one of the largest in Sicily, now secularised. Of Alcamo I cannot speak from personal experience. It is a town of fifty thousand inhabitants, unjustly neglected by foreigners, for it is full of fine old churches with works by Gagini, Serpotta and Novelli, and a feudal castle of the fourteenth century. It is an Oriental-looking town with Arabo-Norman remains. The great old road from Alcamo to Palermo lies inland, but there is a coast-road too, much longer, which takes you past Carini, the Hyccara of the ancients, the Sikel town which was Nicias's one conquest in Sicily, of which the chief prize was the beautiful courtesan Iais, who became the mistress of his rival Alcibiades—at least, that is the legend in Sicily. But it is simpler to leave Carini, with its beautiful castle of the Chiaramonti and the prehistoric tombs of its Sikel lords, to a day excursion from Palermo.

**TWENTY-SECOND DAY.**—From Alcamo you motor past the Alcamo Calatafimi station through superb scenery to Calatafimi, the town near Segesta, where artists stay when they are painting the temple. Calatafimi Garibaldi won his first battle. Segesta's glorious temple of Diana on a mountain-top and its splendid Greek theatre commanding a view of the sister city of Eryx make it a wonder in the wilderness. It has many other ruins, though travellers never have time to look at them. From Segesta, if it is good enough, take the road across the mountains to Eryx and Trapani, so as to bring into your mind the closeness of the connection between Eryx and Segesta, which were inhabited by a different nation (the Elymians) from the rest of Sicily. The Elymians, who claimed to be Trojans, allied easily with the Carthaginians, and may have owed their survival to that; but when they were brought in contact with the conquering Roman, with Oriental cunning, they traded on the fable of their Trojan origin—the weak point in Roman vanity.

Leave Eryx till the following day, and go on to Trapani. Trapani is now the fourth city in Sicily—a great town of sixty thousand inhabitants with a beautiful sickle-shaped harbour like Messina's at the opposite corner. The name Trapani is a corruption of the old Greek word for a sickle, the ancient name for the city, Drepanum, a Greek name, though it never was a Greek town. Its harbour, where the boat-races were held in the *Æneid*, is now full of northern steamers, though its features are unaltered. It is bordered by the avenues of the Marina. The city has some old churches and palaces worth seeing, notably the pilgrimage church at the foot of Eryx, near the spot where the funeral games of Anchises were celebrated.

But few people linger over Trapani; if they stay there a day it is to make the excursion up Mount Eryx, one of the most interesting and beautiful spots in Sicily.

Eryx, which has been called Monte S. Giuliano since St. Julian and his hounds took part in a battle against the Saracens a thousand years ago, is one of the most ancient towns in Sicily. It was one of the two great strongholds where the dwindling nation of the Elymians maintained themselves long after the rest of their empire had been forgotten, Segesta, just in sight on the mountains of the horizon, being the other.

You sleep at Trapani, and on the

**TWENTY-THIRD DAY**, after a hasty glance at its sights (unless you are wise enough to allow yourself an extra day here), you go up Mount Eryx. I suppose Eryx can be ascended in a motor, though I never tried it, because it can be reached by carriage. It would

be an interesting place to try. When you get to the top you have Carthaginian walls, a Saracenic-Gothic cathedral, the ruins of the great temple of Venus—one of the most famous in the ancient world, and the ruined castle which was built out of them, not to mention Count Pepoli's castle in the ancient Greek style; and you have a view of surpassing majesty from Segesta in the mountains and the fortresses of Carthage on the plain to the Ægatian Islands out at sea, and even Africa beyond.

When you get down from Mount Eryx you go on to Marsala, the ancient Lilybæum. The road was very bad when I saw it last, but it may have improved. Between Trapani and Marsala the sea is full of islands, among them the Ægatian Islands, famous for the great sea-fight which was the turning-point in the hundred years' struggle between Rome and Carthage, and twice famous, if the ingenious Samuel Butler is to be followed in his contention that the *Odyssey* was written at Trapani about these islands, and that by a woman. Looking back you get a splendid view of Mount Eryx, and as you fly along, the saltworks on your right look like the white tents of an army guarding oyster-beds. With their windmills and lagoons they are like a bit of Holland. You sleep and spend the

TWENTY-FOURTH DAY at Marsala, where Garibaldi began his liberation of Italy in its present harbour; in its shoaled-up ancient harbour the Carthaginian fought his sea-fights with the Greek and the Roman. Across its waters lies the island of S. Pantaleo, the Motya, which was the first settlement of Punic men on Sicilian soil, whose storming by Dionysius inspired the finest passage in Diodorus. The great gate of the city is still above the soil, its causeway to the mainland lies so little below the sea that the carts of the countrymen use it to this day. It belongs to an Englishman, Mr. J. J. S. Whitaker, of the family who own the great Ingham wine industry at Marsala; and it will be excavated when the authorities give the necessary guarantees against the confiscation which is the law for treasure-trove by foreigners. Mr. Whitaker has a small museum already at Marsala, which should be visited at the same time as you ask permission to go over the famous wine establishment—one of the most perfect in the world. Marsala is not as rich as some towns are in medieval remains, but it has tremendous bastions, and its underground city and its curious little medieval palazzetti or fortified houses of the lesser nobles are not exactly to be matched elsewhere. A little away from the city are remains of high interest for the antiquary, the remains of the great walls of ancient Lilybæum, the virgin fortress which defied the Romans for ten long years; and the sacred spring of Lilyba in the crypt of S. Giovanni

Boeo, which is doubtless the "pond called Lilybæum," which Diodorus says gave its name to the town. Cape Boeo, which gave the church its name, is one of the three capes which gave Sicily the ancient name of Trinacria, the three-cape island. Not far from here is Birgi, the best Phœnician necropolis in Sicily for the discovery of antiquities.

**TWENTY-FIFTH DAY.**—From Marsala, starting early (twenty-fifth day), you go to the ancient Norman city of Mazzara, which still has its walls, thirty feet high, and the ruins of the castle of Roger the Great Count, who made it his first capital. It was the emporium at the mouth of the river which was the first Greek town to fall in that memorable invasion of the Carthaginians beginning in 409 B.C., in which every Greek city in Sicily fell except Syracuse, and it was at Mazzara that the Saracens began the conquest of Sicily in 827 A.D. It has its old churches, and its famous sculptures include Gagini's great "Transfiguration," and here and there in its convents may be found specimens of Arabo-Siculan lustre ware from the same potteries as the glorious Mazzara Vase in the museum at Palermo.

From thence you go on to the ancient Greek ruins of Selinunte, the Sicilian Babylon, the most astonishing mass of ruins in the island. Excavation is generally going on here, and enormous quantities of terra-cotta figures and lamps have been found here. The scenery is very beautiful, and the wild flowers are richer here than anywhere else. At Selinunte there is no town, only a house belonging to the Palermo Museum, and a little fishing station. But there are quantities of ruins of the finest sort to captivate the visitor and hold his attention for more days than one. There are the ruins of eight temples, two of them so perfect as they lie on the ground that they could be re-erected to rival the most famous temples of the Grecian world. One of them, not many years recovered from the earth, possesses the unique feature for Sicily of a propylæa. Three of them bore sculptured metopes, transferred to the Museum of Palermo. Much of the mighty citadel remains, with Greek and Byzantine towns within it. Nowhere does one get in Europe Greek streets so perfect, and outside its noble gateway are the fortifications thrown up by the great Hermocrates when in his exile from Syracuse he sought to raise Selinunte from its ashes to an autonomous state. Selinunte stands right down by the sea in a theatre of mountains, and its wild flowers are richer than any in Sicily. At Kusa, in the Campobello di Mazzara, which you pass on the way, are the quarries from which the temples at Selinunte were built. Some of the columns of the prostrate though unfinished temple of Jupiter Olympius are still at the quarry edge. You leave the ruins in

time to go on to Sciacca for the night. There is a fair hotel there, much used by Sicilian visitors in the bathing season, for its sulphur springs are considered the most virtuous in the kingdom of Italy.

**TWENTY-SIXTH AND TWENTY-SEVENTH DAYS.**—It is worth staying a day or two (twenty-sixth and twenty-seventh days) at Sciacca, a town which few foreigners ever see. At Sciacca itself the ruins of the Castles of the Di Luna and Perollo clans, the Montagus and Capulets of Sicily, who made the Cast di Sciacca one of the world's romances, frown on that



SCIACCA

quaint city between the mountains and the African sea. The vapour springs of Sciacca are so miraculous in their virtue that they may well have given rise to the legend of the Fountains of Eternal Youth. The baths in the caverns of Monte S. Calogero are as curious as they are antique, and the district between this and Selinunte is full of secrets for the antiquarian. Since crowds of invalids go to Sciacca as they went in ancient days to the Baths of Selinus, there is a hotel, and the possessors of a motor may well stay there a second day to pay another visit to Selinunte. There are also, round Monte S. Calogero, remains of the baths of the Greeks and Romans who used the Sciacca waters as much as modern Sicilians do. The vapour baths in the mountain have an instantaneous effect on some patients. The ancients called Sciacca the Baths of Selinus.

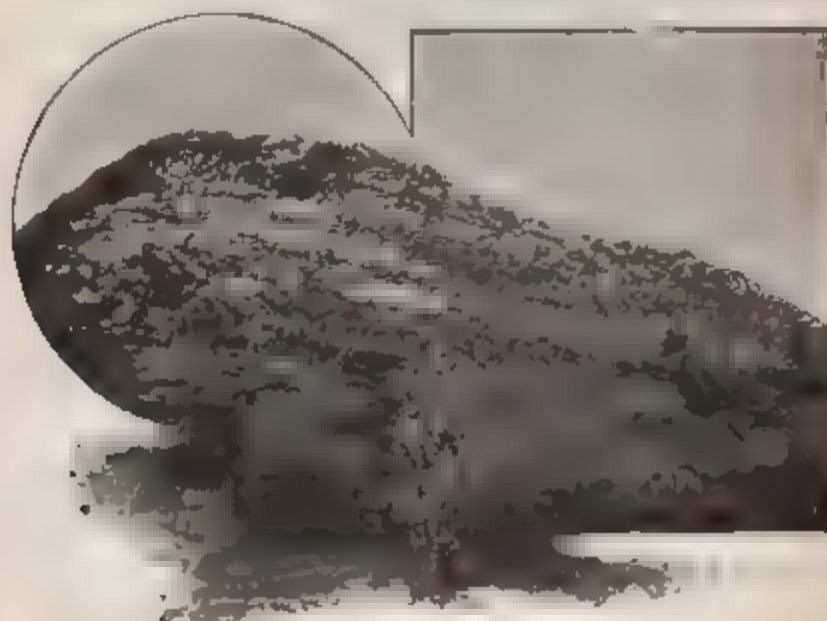


TWENTY-EIGHTH DAY. From Sciacca the coast-road takes you in the day (twenty-eighth day) to Girgenti, past some very interesting old towns like Montallegro, the Sicilian Les Baux, and Siculiana, the



GENERAL VIEW OF THE COAST OF MONTALLEGRO

Camicus where Cocalus, the Sicilian king, entertained Dædalus, and his daughters murdered Minos, King of Crete, who was pursuing Dædalus. Girgenti has two almost perfect Greek temples, and the remains of



MONTALLEGRO ANTICA

eight others. The Hotel des Temples there is reckoned one of the best in Sicily, and the town has some beautiful medieval buildings. It is the best place to buy genuine Greek antiquities, which are dug up here in great quantities. Spend the

TWENTY-NINTH and THIRTIETH DAYS at Girgenti; and on the

THIRTY-FIRST DAY take a very long day's journey through Licata, the ancient Phintia; Terranova, the ancient Gela; Chiaramonte, which



ONE OF GIRGENTIS GREEK TEMPLES (CASTOR AND POLLUX)

has a splendid medieval castle of the family; and Ragusa, to Modica. The rich necropolis at Cape Soprano, near Terranova, has yielded the finest ancient Greek sarcophagi made of terra-cotta with lofty steep-pitched lids like Gothic church roofs. The temple ruins and other footprints of ancient Gela lie in the town of Terranova, and the road beyond takes you across to the Campi Geloi of Virgil, where the eagle mistook Æschylus's head for a rock to crack tortoises on, with a fatal result, as he was a nonagenarian at the time. This is one of the four plains of Sicily, which for the rest is like a piece of coral with mountains for spikes.



Do not stay at Ragusa, but motor on into Modica before night falls—the descents are tremendous, the angles acute, and there are no lights until you enter the town, where the poor flickers are hardly light enough to keep you from falling into the river which runs up the middle of the street under many little bridges and piazze which will not let floods or smells escape. It was the piazza-tunnels which caused the awful flood of 1902, when the river rose to the lofty first-floor windows of the houses, and flowed over the pulpit of St. Mary of Bethlehem. The tunnels were soon choked with rubbish, and the waters had no outlet. Modica, the fifth city in Sicily, and till lately the fourth, is wildly picturesque. It spreads over three heights and the broken valley into which one of the heights bearing the feudal castle of the great old counts is driven like a wedge. No one could describe Modica; you have a general impression of a Venetian canal with an Amalfi climbing from its banks up each of the heights. There are arches and stairways at all sorts of mad angles, some masonry, some rock, and out of this struggling mass of stonework leap into the air the three great churches, each a cathedral in dignity.

If the rooms of the Stella d'Italia are dingy wildernesses, they are free from vermin, and though you have to walk through the kitchen to the dining-room, the dinner is as good as any in Sicily. The cook is really admirable, and you can, if you choose, watch him prepare the dinner in the great old vaulted kitchen, which acts also as bar and club-room and the proprietor's office. Be sure to stay a Sunday and see the magnificent contadini in their festa dresses—Sicilian, Spanish, and Moresco.

THIRTY-SECOND DAY.—It is best to pass Ragusa and go back to it from Modica (thirty-second day), because the view as you approach it from that side is the finest view of a city conceivable. It bursts on you quite suddenly. One minute you see the hillside you have been creeping round for miles, and the next High Ragusa and Low Ragusa are standing on guard in front of you, twin cities set on a rock which climbs a hill like the ridge of a fireman's helmet. Between the two a gorge runs, like a moat, spanned by an antique bridge. The dark rock has all its lofty sides honeycombed with prehistoric tombs. The hill-sides are flooded with almond blossoms in the spring; the valley is filled with orange groves. But it is not the snow of the almond blossom, or the prehistoric rocks, or the green-and-gold sea of orange trees which enchain the eye—it is those two grey cities bristling like sea-urchins against the sky, looking like the background of an Albrecht Dürer or a Mantegna, and almost crushed by the majesty of the great church of St. George, the patron of both Ragusa and Modica. You

forget the castle on the skyline, though you have before you the citadel of the Heræan Hybla, which the great Athenian host essayed in vain to take, perhaps the temenos of Hybla herself. Almost as imposing as you drive down between the cities is the Donnafugata Palace on your right, towering up like the Palace of the Popes at Avignon.

It takes little time to see the old St. George—no more than a rich fifteenth-century gateway in a pigsty; and the new St. George, one of the stateliest monuments of purely modern architecture. Then you can send your motor round by the tremendous viaducts while you



RAGUSA SUPERIORE FROM THE PONTE DEL CAPPUCCIN

climb the Scala—the street which has no parallel in Europe. It is a winding stair from Low Ragusa to the top of High Ragusa. The stair-sidewalk for foot passengers hanging over a road for beasts, the houses with their fine angles and gables and arches and balconies and panels, are as picturesque as any of their day; and under the best of them is the quaint relief of Joseph driving the ass into Egypt. The art photographer and the architectural painter could desire no more effective subject. Those quaint, old-world steps wind up from this to S. Maria della Scala, the half-way church with an open-air pulpit for haranguing the tide of humanity ebbing and flowing between the two cities. This church has the richest of the rich late Gothic architectural ornaments, which are the feature of Modica and the Ragusas. Chapel after chapel in a style not to be found outside of the ancient *contado* of Modica salutes the curious, who find, too, more early

Renaissance terra-cotta reliefs of the holy story. Above that there is only a city of noble post-earthquake public buildings, culminating in the soaring church of S. Giovanni, a cathedral in all but name. For Ragusa is very rich. It is the rival of Marsala in its great English companies, such as the Val di Travers,<sup>1</sup> which have long been extracting from the hills round Ragusa the precious *pietra pece*, the asphalt stone with which London and Paris and New York are paved.

**THIRTY-THIRD DAY.**—At Modica itself (thirty-third day) you see a large city built on the sides of three precipices and in the ravine between them, a kind of Amalfi; specially interesting for the traces of the disastrous flood of 1902. The position of its castle is extraordinarily fine, and the stairways leading up to its three enormous churches are unique.

**THIRTY-FOURTH DAY.**—From Modica (thirty-fourth day) you go to the Cava d'Ispica, and spend the best part of the day in exploring the valley, which is full of the tombs, the houses, and the fortresses of the cave-dwellers, and has two caverns frescoed and used as chapels by

<sup>1</sup> *The Asphalt Industry of Sicily.*—The Val de Travers Company, which is one of the oldest established asphalt firms in the world, and which is well known in London for its marble-like compressed asphalt roads, has only recently absorbed the business and mines of the long-established "Compagnie Generale des Asphalts de France, Ltd." The mining property of Ragusa is of great value and importance.

Mr. Ambroise Paré Brown, who took a leading part in conjunction with the Messrs. Whitaker in the formation of the Society for the Prevention of Cruelty to Animals, which has done such admirable work in Palermo, and of the Humane Society for the ingathering of waifs and strays into a recently erected home, is the agent-general and manager for the kingdom of Italy of the Val de Travers Company.

Asphalt is a bituminous limestone, in which carbonate of lime and pure mineral bitumen are by natural agency compressed. It is found in the Ragusa mines in seams from four to twelve feet thick, between layers of hard limestone varying from three to eight feet, and is extracted by means of blasting. Shark's teeth and other fossils are frequently found in good condition embedded in the rock.

From 800 to 1,000 miners are employed, and from 400 to 600 carters, who transport the rock to Mazzarelli (an open roadstead) or to the station, from whence it is conveyed by train to Syracuse.

From Mazzarelli and Syracuse it is shipped to all parts of the world, and is employed in making roads, pavements, promenades, and roofing. For this purpose the stone is ground and melted in boilers, mixed with sand and gravel, and spread evenly with heavy rollers. When cool, the mixture becomes very durable and impermeable. Asphalt mastic, bearing the trade-mark "Seyssel," is extensively employed in various ways for keeping out the damp.

Those interested in asphalt may read *L'Asphalte: son origine, sa preparation, ses applications*, by Leon Malo, published by Baudry et Cie., 15, Rue des Saints-Pères, Paris. Also *Twenty Years' Practical Experience of Natural Asphalt and Mineral Bitumen*, by W. H. Delano, published by Spon, 125, Strand, London, and Spon and Chamberlain, 12, Cortlandt Street, New York.

Byzantine Christians during the Saracen persecutions, besides a fine gallery of third-century Hellenistic tombs like those at Palazzolo. There are enchanting little gullies running off the main gorge, where finely hewn prehistoric tombs are almost hidden in the rich verdure induced by constant springs. It is here that you find the scenery of Theocritus to-day, not round Syracuse, where the Romans imprisoned every spring in an aqueduct. One can never be certain here that the nymphs and the fauns have been extirpated; they are as easy to believe in as ghosts. To walk up the valley of Ispica at one's leisure, is one of the pleasantest things in Sicily; and the contadini round here are a noble race, though they may not go so far as the men of Palazzolo, who force bad characters to leave the district. Leave the valley, which is six or eight miles long, in time to motor to Noto and sleep there.

**THIRTY-FIFTH DAY.**—In the morning motor up to Noto Antica, “the medieval Pompeii.” Neetum was one of the chief towns of the island. It was a Roman colony and had coins, and the earthquake which shook down the city till no man could live in it, spared a gate which had survived since the times of the Romans. This was in 1693, and the terror-stricken inhabitants moved to a safer site below, leaving Noto Antica to the elements.

I have only visited Noto for the day, but it is a fine clean town built in the noble style which has appertained in South Sicily since the great earthquake of 1693. There is nothing to see in the town except the general effect of a city of fine yellow stone, which is all public buildings. Doubtless there is a good enough inn there, for it is a town popular with the country nobles.

Then motor past the river Falconara (Asinarus), the battlefield where Nicias and one Athenian army surrendered to the Syracusans, and the river Cassibile (Cacyparis), where Demosthenes and the other Athenian army surrendered, to Palazzolo, the Acræan Rock, where in a three days' battle the Athenians were prevented from escaping into the interior. Sleep at Palazzolo (Albergo d'Italia), but be careful to take your own food and wine with you.

**THIRTY-SIXTH DAY.**—Spend the thirty-sixth day at Palazzolo, the ancient Acræ, one of the most interesting Greek cities in Sicily. The battle of the Acræan Rock took place near the wonderful images called Santoni cut out of the rock. Close by is a large Greek necropolis, and above that the Pineta, a cliff with the tombs and houses of the cave-dwellers. Palazzolo has also a heroum, a beautiful little Greek theatre, and an odeum, and the most wonderful tombs in Sicily; Greek tombs of the third century after Christ, running far into the rock in chambers divided with a forest of columns and arches.

**THIRTY-SEVENTH DAY.** From Palazzolo (thirty-seventh day) motor first to the mysterious ruins of temples and baths and tombs at Giarra-tana (Ceretanum), which no foreigner ever sees; and then through the most beautiful champaign in Sicily, past immemorial olive trees, down to Syracuse.



IMMEMORIAL OLIVE TREES

Spend the **THIRTY-EIGHTH, THIRTY-NINTH, FORTIETH, and FORTY-FIRST DAYS** at Syracuse. You cannot see this glorious city in less. The Castle of Euryalus, the Greek theatre, the amphitheatre, the various necropoles, the Palastra, the Latomias, the Street of the Dead, the excursion to the Anapo, the excursion to Plemmyrium, the Scala Greca, the Fountain of Arethusa, the enormous catacombs, the perfect Greek temple of Minerva now embodied in the cathedral, the Temple of Diana, the Castle of Maniace, and the medieval palaces, will take all of this four days, hardly allowing any time to enjoy the beautiful subtropical garden of the Hotel Villa Politi. You had better spend a week, and take a run on your motor-car to see the wonderful city of the dead at Pantalica.

Those who wish to understand the catastrophes of the Athenian campaign in Sicily, can do it best in a motor-car by starting from Syracuse. The first part of the journey from Syracuse to Canicattini lies through the most beautiful olive gardens in Sicily, with noble old trees; the gorge of the Spampinato, down which the historic Anapo

uns, and which has been supposed to have sealed the fate of the Athenians, is on your right ; and soon after you have passed Canicattini, with its picturesque contadini watering their mules and asses at its opious fountains, you debouch on to the rich tableland which gives Palazzolo its wealth. On its rocky terraces the Athenians pitched their last camp. As you stand among its orchids and irises, looking at the great hill of Palazzolo rising like a Doge's cap from the twin ravines which are the only pass over the Hyblæan Hills into the interior where the wild Sikels lived, you recognise the forlornness of the hope of the Athenians. It is difficult to conceive a more perfect natural fortress than this well-located hill before the days of artillery.

Follow the footsteps of the Athenians on the line of their last retreat down to Noto, after they had fought the three days' battle in the Contrada dei Santicelli. You will soon strike the Helorus road which they must have followed, crossing, at Cassibile Station, the Cacyparis, where Demosthenes was overwhelmed, and going a little below the modern Noto to the river Asinarus, where Nicias surrendered. Neither of them seem very formidable obstacles in the day of strong armour and feeble missiles ; but the Syracusans threw up works, and the Athenians were worn out with forced marching and want of food. It is only a matter of minutes in a motor to get from here to La Pizzuta, though you must walk the last part. This great thirty-foot-high column of stone, reared in classical times on a green hill towering over the sea, is a fine sight standing by its dark carob trees, whether or no we may believe it to be the trophy set up by the Syracusan for his final victories over the Athenian. There are other antique buildings, not far off, on the banks of the Helorus itself, which are also claimed to be the trophies.

An extra couple of days may be well spent at Catania, to take day-trips to the splendid Roman cities of Agira and Centuripe. Allowing a fortnight for Palermo, this will bring your trip up to a couple of months—the right time for Sicily.





## PART I

# THINGS SICILIAN

### A

**Abisama.** Arab name of Buscemi (q.v.).

**Achæus.** A Greek slave who commanded the army of Eunus (q.v.) in the First Slave War.

**Achradina.** One of the five quarters of ancient Syracuse (q.v.).

**Aci Castello.** A town on the coast, N. of Catania; with fine medieval castle held by Roger di Loria against Frederick II, 1297. Opposite the Rocks of the Cyclops. See Cyclops.



ACI-CASTELLO

**Acireale.** Near Aci-Castello; a large town almost rebuilt since earthquake of 1693; has a bath-house with warm mineral springs, remains of ancient Roman bath; cathedral; Ch. of S. Sebastiano with very ornate front; Ch. del Suffragio, all of them with frescoes by Vasta.

*Mail coaches to Aci-Catena, 1 hour; Aci-S. Antonio, 1½ hours, Viagrande, 2½ hours; Trecastagni, 2 hours 40 minutes.*

**Acithius.** The ancient name of Birgi (q.v.).

**Acraë.** The oldest Greek inland town in Sicily, founded by Syracuse 664 B.C. Now Palazzolo Acreide (q.v.).

**Acragas.** The Greek name of Girgenti (q.v.).

**Acropolis.** The Greek for a citadel.

**Admiral, the.** Origin of the title according to Freeman from the success of Roger's Admiral, George of Antioch, whom he appointed Emir of his fleet. George was so triumphant that Emir—gradually changed into Admiral—became the title of sea-commanders.

**"Admiral, The."** A novel by Mr. Sladen, with Nelson as the hero and the scenes principally laid at Palermo and Syracuse.

**Abside (Apse).** The rounded east-end characteristic of medieval Sicilian churches.

**Acanthus.** A weed with a magnificent purple flower, very like the Crown artichoke. Its leaves are said to have suggested the capitals of the Corinthian columns. Very plentiful in ruins and other stony places.

**Acquaiuolo.** A water-seller, called by foreigners the *Acqua-man*. A common sight in hot weather. In Palermo they have beautiful little brass-mounted tables and huge water-jars of ancient Greek shape. The tables are about 2 feet long by 18 inches wide and high. At Syracuse the water is carried in lean five-gallon casks on a long low *carro* drawn by a little Sardinian donkey. At Girgenti the water-jars are slung in panniers on a large donkey.

**Acestes.** A hero invented by Virgil to give the name to Egesta (Segesta) (q.v.).

**Acquacorsari.** A stat. on the Corleone railway; has a medieval tower to guard against corsairs. Near Palermo.

**Acquaviva-Platani.** A stat. bet. Roccapalumba and Girgenti.

**Acquidotti.** Sicily has many ancient aqueducts, but few carried on arches. (See *Syracuse*, *Termini*, and *Girgenti*, which has superb Greek aqueducts.)

**Adernò.** A large town on the Circum-Ætnean railway. The ancient Hadranum. A Sikel town named after Hadranus, their god of fire. Re-founded by Dionysius. Celebrated for its Temple of Hadranus guarded by the thousand dogs. Roger I. founded its mighty castle (some Norman remains). Convent of S. Lucia, now a magnificent Renaissance building with the columns of the temple in its courtyard. Till 1794 the people dressed in the Greek manner, and the nobles in the Spanish. The rich brocade shawls of delicate light colours worn by the women of Adernò at festivals form the most beautiful national dress in Sicily. Distinctive jewellery also. On Easter Sunday there is a miracle play performed in front of the castle. See also fragment of the wall of ancient Hadranum, remains of the temple in a garden south of the castle, a few churches with Gothic features, and the famous antique bridge in the neighbourhood. No accommodation; people have a bad name. Best visited from Randazzo.

**Adonis, the Scarlet.** This brilliant little flower, common in Sicily, is said to have sprung from the blood of Adonis when he was killed by the boar.

**Adonis, Gardens of.** See under Gardens of Gethsemane, p. 186.

**Adranum (Hadranum).** See Adernò. "During these actions Dionysius, in Sicily, builds a town at the foot of Ætna, and from a certain famous temple calls it Adranum" (Diodorus Siculus).

**Adytum** (Adito). Greek Aduton, a place not to be entered. A term applied to cave-sanctuaries. See *Syracuse*.

**Ægatian Islands** (Isole Egadi). Where C. Lucatius Catulus defeated Hamilcar, the Carthaginian, in the battle which ended the first Punic War 241 B.C. They lie off Trapani. Levanzo, Marittimo and Favignana are the principal. Signor Florio has a castle here and the best tunny fisheries in Italy. Noted for their quail-shooting, being on the great migration route. The birds invariably pass over Levanzo going north, and Favignana going south. Steamer from Trapani.

**Ægusa** (Greek Aigousa). One of the Ægatian Islands; the nearest to the ancient Lilybæum.

**"Æneid" in Sicily.** Virgil's third *Æneid* in lines 554 to the end gives an itinerary of the Sicilian coast from Messina to Syracuse, Syracuse to Selinunte, Selinunte to Trapani. Almost the whole of the fifth *Æneid*, which is devoted to the funeral games of Anchises, relates to Trapani, Mount Eryx, and the neighbourhood.

**Æschylus in Sicily.** Æschylus came to Syracuse 468 B.C. at the invitation of Hiero I. in disgust at being defeated by Sophocles, a younger man, in a tragic contest at Athens. He wrote his *Women of Etna* before this, in 471, at the request of Hiero, who had built the town of Ætna. He died near Gela B.C. 456. An eagle mistook his bald head for a stone, and dropped the tortoise it was trying to smash on it, the oracle having declared that he was to die by a stroke from heaven. Sir W. Smith points out that he was also reputed to have visited Sicily in 499 and 488 B.C. He was so much in Sicily that Athenæus, the critic, mentions that his plays contained Sicilian words and expressions not intelligible to the Athenians.

**Æsculapius** (Esculapio). The god of medicine. A very popular god in Sicily on account of the malaria. He was the son of Apollo and Coronis. One of the patron gods of ancient Messina. See *Syracuse Museum* and *Messina*.

**Ætna, Mt.** See Etna.

**Ætna.** A city founded by Hiero I. at Catania, where he had expelled the original inhabitants. His colonists were afterwards driven out, and retired to Inessa, on the back of the mountain, and changed its name to Ætna. The exact site is not known—probably between Paternò and Centuripe.

**African Sea.** Washes the south coast of Sicily.

**S. Agata.** Patron saint of Catania, where she was martyred. Her festa, one of the best in Italy, is on February 5th and preceding days. See Catania.

**S. Agata-di-Militello.** A stat. between Palermo and Messina. Unimportant except as a railway centre. In the neighbourhood is the Rosmarino River, with splendid wild oleanders and ruins of a Roman bridge.

**Agathocles.** King of *Syracuse* (q.v.).

**Agathyrnum.** See Capo d'Orlando.

**Agave, or American aloe.** Called the Century plant, from the idea that it did not bloom till it was a hundred years old, and then died. In Sicily it takes a very few years. The blossoms are sometimes twenty feet high or more. A feature all over Sicily. There is an indigenous variety at *Cefalù* (q.v.).

**Agira** (S. Filippo d'Agiro). Derives its modern name from St. Philip the Apostle, who was buried there. He is its patron saint. Festa, May 1st. Nine miles from stat., on Palermo-Catania line. An extremely ancient town connected with the legend and worship of Hercules. Also interesting

as a Sikel town, whose tyrant, Agyris, comes into history as an ally of Dionysius. A later tyrant, Apolloniades, was expelled by Timoleon, when Agyrium received Syracusan citizenship, B.C. 339. Diodorus Siculus (q.v.) was born here, B.C. 50.

See castle, magnificent view; churches of S. Maria, S. Salvatore, and Realbatia. The last contains the cell and tomb of St. Philip. S. Maria is an early church with massive columns and pointed arches. S. Salvatore has round-headed arches and a good campanile (Murray). There are remains of a Greek fortress. When Hercules was driving away the oxen of Geryon they left their hoof-prints here, and Hercules won the land on which the town is built in a wrestling match with the giant Eryx. Under the Romans it was a town of importance and splendour. Coach from Catena-Nuova Stat. to Agira (6 hours).

**Agora.** Greek for a market-place. The term used in Sicily in place of the Roman forum.

**Agrigentum.** The Roman name for Girgenti (q.v.).

**Agyris.** A Sikel tyrant of the above. The most powerful king in Sicily in the time of Dionysius I., with whom he allied against the Carthaginians. Famous for his wealth.

**Agyrium.** The ancient name for Agira (q.v.).

**Aidone.** Perhaps the ancient Herbita. A city on the mountain above Piazza Armerina. Peopled by the Lombard soldiers of King Roger, said to preserve the Lombard dialect to this day. Perhaps the ancient Trinacia (Freeman, q.v.).

The ruins are four kil. away, and called by the natives Sella d'Orlando.

**Ainémolo, Vincenzo.** See p. 112.

**Albanese.** Cav. Carlo, secretary of the Bene Economico (q.v.), and head of one of the principal insurance companies in Palermo. Takes a leading part in all movements for the improvement of Palermo and the comfort of foreigners.

**Albanians and modern Greeks in Sicily.** The most famous Albanian settlement in Sicily is Piana dei Greci (q.v.). Settled by Albanians flying from Turkish oppression in 1488. There are other Albanian and Greek settlements which keep up their religion and distinct nationality, and to some extent their costumes, at Palazzo-Adriano, Piazza-Armerina, Biancavilla, S.-Michele-di-Ganzaria, Mezzoiuso, Contessa-Entellina, Messina, and Palermo.

**Alcamo.** Named after Al-Kamuk (q.v.). A very large and important town on the Palermo-Trapani line. Four miles from the stat., where nobody lives on account of the malariousness. It is an Oriental-looking town with a number of Arabo-Norman remains, and is most unjustifiably overlooked by foreigners. The original town was situated on Monte Bonifato.

The traveller should visit the Chiesa Maggiore (frescoes, fifteenth-century tower).

(2) Small church of S. Nicolo di Bari, fifteenth century.

(3) Ch. of S. Maria del Soccorso, fifteenth century.

(4) Ch. of S. Chiara (stucco reliefs by Serpotta).

(5) Ch. of Badia-Nuova (stucco reliefs by Serpotta).

(6) Ch. of S. Tommaso Apostolo, fourteenth century.

(7) Ch. of the Carmine, fourteenth century.

(8) Ch. of S. Oliva; works by Gagini and Pietro Novelli.

(9) Medieval castle, fourteenth century.

(10) A sulphur saline spring, temp. 74° centigrade.

**Alcamo, Vincenzo (Ciullo) d'.** The Sicilian poet, *temp.* Emperor Frederick II, one of the first song writers in Sicilian, lived here.

**Alcantara.** A river between Taormina and Calatabiano, on which Naxos, the first Greek city in Sicily, was founded, close to the sea. It is an Arabic name meaning "the bridge," and there are said to be remains of a Saracenic bridge higher up. The Alcantara which has an order of knighthood is in Spain.

**Alcibiades.** An Athenian appointed with Nicias and Demosthenes to the command of the expedition against Syracuse. He was so daring and able that, had he accompanied the expedition, Syracuse would have fallen. His position in the state was so great that Nicias could not have overridden his protests, as he did those of Demosthenes and Lamachus. But the "little Athenians," hating the grand seigneur, and hating the prestige of their country, trumped up a charge against him of outraging the Hermæ. He had to retire, and Athens was conquered in Sicily, and eventually captured herself a spectacle for all the ages.

**Aldingh, Henry.** Established in 1473 the first printing press in Sicily.

**Alcmena, The.** Painted by Zeuxis for the Temple of Hercules at Gorgenti; the most celebrated picture of antiquity.

**Alesi, Guiseppe d'.** Revolutionary, assassinated in 1647.

**Alexander VI., Pope.** Albot of Maniace (q.v.). See under Borgia, Rodrigo.

**S. Alessio, Cape.** Stat. Messina-Taormina line. Has an enormous castle on a perpendicular rock, but the existing buildings are late and not interesting.



PANORAMA TO CAPE S. ALESSIO

**Ali.** A stat. between Taormina and Messina. Said to owe its name to being a colony from Elis. Has sulphur baths, whose merits are widely known. Valuable mines of lapis lazuli, etc.

**Alicata.** The Saracenic name of Licata (q.v.).

**Alimena.** Founded by Philip IV. in 1628. Near the ruins of a very ancient city. Famous for its mountain of rock-salt. 4½ hours by mail-vettura from Petralia-Sottana (q.v.).

**Ainémolo, Vincenzo.** Better known as Vincenzo da Pavia or Vincenzo il Romano. A sixteenth-century Palermo painter who, according to Baedeker, died after 1557. There is a room devoted to him in the Palermo Museum. He would be a very fine artist if he were not so stagey. He made people look like human beings. Pictures also at the Gancia and S. Domenico at Palermo.

**Al-Kamuk.** The Arab name of Alcamo (q.v.). Called after an Emir who led a numerous army into Sicily A.D. 828.

**Almond.** Almonds are one of the principal exports of Sicily. At Girgenti, at Castrogiovanni, and at most cities between Girgenti and Roccapalumba the almond orchards in blossom rival the cherry groves of Japan. At Girgenti the golden temples, rising against the wall of almond blossom in spring, offer one of the finest colour effects in the world. Round Canicattì is perhaps the best place to see it.

**Aloes.** The real aloe looks like a tangle of green starfish with tall spikes of red and yellow blossom. The name is often applied to the American aloe or agave, which is much more plentiful.

**Alphæus.** The river which runs into the fountain of Arethusa at Syracuse (q.v.).

It is well known that the Alphæus is distinguished from all other rivers by the following natural peculiarity: it often vanishes underground and reappears again. . . . Even the Adriatic could not stop its onward course; it flows through that wide and stormy sea, and in the isle of Ortygia, off Syracuse, it shows that it is the true Alphæus, and blends its water with Arethusa. (Pausanias viii. (liv.) 2 and 3.)

**Altavilla.** Stat. near Palermo on Messina line. Has a church built in 1077 by Robert Guiscard and a famous tunny fishery. (S. Michele.)

**Amari, Emerico.** One of the leaders of the Revolution of 1848. A street in Palermo is called after him.

**Amari, Michele.** The famous historian whose work upon the Sicilian Vespers is a classic, and who coined the phrase that Roger the king was "a baptised Sultan." Born at Palermo July 7th, 1806. Died in 1889. Son of the above. Author also of *Storia dei Mussulmani di Sicilia*, *Biblioteca Arabo-sicula*, *Le Epigrafi Arabiche di Sicilia*.

**Americans in Sicily.** Americans have taken the greatest interest in Sicily. The Hamburg-Amerik and other steamship lines send their largest steamers on yachting cruises which comprise Sicily, every year.

**Ameselum.** A Sikel town—the modern Regalbuto.

**Amestratus.** Perhaps the same as Mytistratus—the modern Mistretta (q.v.).

The name Amistratus only exists on certain late coins and in a passage of Cicero's *Verres*.

**Amonine.** Let us go together, *i.e.* "Come on, gee-up!" The expression the Sicilian uses to his horse.

**Amphitheatres.** A Roman institution for gladiatorial combats, etc. As Sicily has few purely Roman remains—the Romans never did anything but own it and rule it—amphitheatres are rare in Sicily. The only good one is at Syracuse, though there are considerable remains at Catania and traces at Girgenti and Castrogiovanni.



**Amphoræ.** Not found in Sicily unless introduced from Italy.

**Amulets.** Sicilians are great on amulets. Besides those common everywhere in Italy you buy strange little bunches of iron charms, a key, a phallus, a siren, a hand with the finger outstretched, etc. Much more charming are the tiny silver relic-lockets made in the seventeenth century, which often bear at their back the seal of a high ecclesiastic guaranteeing their authenticity.

**Anapo.** See Syracuse. A river famous for its papyrus.

**Andromachus.** Tyrant of Taormina (q.v.).

**Anemones.** Sicily is full of anemones, both the common rose-coloured English variety, and a large purple variety like our garden anemone. When you see sheets of purple under the olive trees or in the cornfields, reminding you of a patch of bluebells in an English copse, it will be due to these anemones.

**Angell.** An English architect who, in 1823, in company with Mr. Harris, discovered the glorious metopes at Selinunte, now in the Palermo Museum (q.v.) The finest in all Dorian Greece.

**S. Angelo di Brolo.** Reached by mail-vettura, starting at 9 a.m. and 7 p.m.; distance, 11 kil.; fare, 80 cent. from Piraino Stat. Palermo-Messina line: gets its name from the Castle of Brolo (q.v.).

**Antirrhinum**, or Snapdragon. Called in Sicily Bocca di leone. Grows splendidly wild in the ruins. Generally of a delicate flesh colour. Another Antirrhinum, the brilliant orange and lemon-coloured toad-flax, is also common in Sicily.

**Antichità.** One of the greatest pleasures of travelling in Sicily is the chance of buying genuine antiques at a trifling price. They are found in vast quantities, especially round Girgenti, Selinunte, and other cities destroyed by the Carthaginians in the fifth century B.C.

**Antis, in.** An architectural expression, which implies a porch terminating in columns—a feature of most Sicilian temples.

**Aphrodite, the,** of the Greeks, like the Ashtaroth of the Phœnicians and the Venus of the Romans, was under all three races one of the most popular deities of Sicily. Her chief shrine was at Eryx, of which a few traces remain. A temple of Venus Erycina existed at Rome. Erycina Ridens is a proverb. The temple at Eryx was one of the chief temples of the ancient world. Even Verres spared it. See Venus and S. Venere.

**Apollo Archagetas.** The first deity worshipped by the Greeks in Sicily. At his temple at Naxos, the earliest Greek settlement, it was the custom for all Sicilian Greeks to sacrifice before crossing the sea to visit the mother city of their town. The original site is not accurately known, but the church of S. Pancrazio of Taormina embodies the cella of his transferred temple, when the Naxians migrated to Tauromenium.

**Apollo Belvedere.** It is claimed without sufficient evidence that the famous Apollo Belvedere in the Vatican once occupied the base in the Nymphæum at Syracuse (q.v.).

**Apollonia.** The modern Pollina, or perhaps S. Fratello. Originally a Sikel town. Six kil. from Pollina stat., on the Messina-Palermo line.

**Aqueducts.** See Acquidotti.

**Arabo-Norman Architecture.** See under Norman.

**Arabs, the.** The Arabs came to Sicily in 827 A.D. on the invitation of Euphemius of Syracuse, who invoked their aid against his enemies. They landed at Mazzara. The last Sicilian city, Rometta, was not taken till 965.



The Normans captured Messina in 1060 from them, and Palermo in 1071, and by 1090 had taken the whole island. There are very few buildings left built for Arabs, but there are a great many built for the Normans by Saracen workmen with exquisite taste and skill. The Arabo-Norman period of Sicily under Roger and his descendants was even more brilliant than the best Greek period under the hegemony of Syracuse. These princes were the most powerful monarchs of their time, and had the most splendid courts. Under them Palermo was the largest city in the world, and the centre of culture. El Edrisi, of Palermo, the Arab who made the silver map, was the most famous of medieval geographers. The Cappella Reale at Palermo, built by Roger's Saracen workmen, is the gem of church architecture. The Norman room in the palace at Palermo, the court of the fountain of the Zisa, and a few other buildings attest the grace of the surroundings of these princes in a rude period. Sicilian geography is full of Arabic names, as the language is of their words and the type is of their characteristics.

**Aragon.** After the expulsion of the French at the Sicilian Vespers, Peter of Aragon, who had married Constance, daughter of King Manfred, became King of Sicily, which continued in his family until Aragon was united with Castile and became Spain. Dante sympathised with the Aragonese in the war which followed the Sicilian Vespers. (Cf. *Purgatorio*, vii. 112-120, iii. 112-117.)

**Aragona.** A small town in S. Sicily, one stat. from Girgenti. Founded in 1605 by Baldassare Naselli, and named from his mother Beatrice Aragona. Noted for the enormous palace of its princes and for the Macalubi, or mud volcanoes, which are situated about an hour's drive from it, and the Majaruca Spring famous for healing cutaneous diseases.

**Aragona-Caldare** railway stat. two miles from the above.

**Arbutus.** Tree, grows splendidly in Sicilian gardens.

**Archimedean Wells.** Archimedes is said to have invented the primitive method still used for raising the water to fill the garden cisterns in S. Italy and Sicily.

**Archimedes.** The celebrated engineer and mathematician. Born at Syracuse about 287 B.C. Killed in the sack of the city by the Romans 212 B.C. The marvellous engines with which he beat off the Romans for two years are described in Plutarch's *Life of Marcellus*. Several of his works survive. He built a ship which, from its description, seems to have been as large as an ocean liner. Cicero discovered his tomb in 75 B.C. See Syracuse, Tomb of Archimedes.

**Architecture.** See under Cyclopean, Pelasgic, Sikel, Greek, Doric, Roman, Byzantine (Moorish), Saracenic, Norman, Gothic (Sicilian-Gothic), Renaissance, Baroque, Modern.

**Architrave.** In classical architecture is the lowest part of an entablature, which signifies the horizontal mass laid across the tops of the columns. Over the architrave is the frieze, and over the frieze is the cornice, the three constituting the entablature. It is of course derived from *trabea*, the Latin for a beam (Sturgis).

**Archonides I.** A Sikel king with his capital at Herbita (q.v.), the modern Sperlinga (?). He was an ally of Ducetius and a zealous supporter of the Athenians. He died during the Athenian War, and the Sikels after his death took the other side in considerable numbers. See under Calacte.

**Archonides II.** King of Herbita, founder of Halæsa (q.v.).

**Archylus of Thurii.** The Italian mercenary of Dionysius I., whose stratagem led to the storming of Motya, the principal Carthaginian stronghold of Sicily 397 B.C., the description of which in Diodorus is equal to anything in Thucydides.

**Arcosolio.** An arched recess with a tomb under it in a cave sepulchre. There are quantities at Girgenti and Syracuse.

**Ardoin.** A Lombard captain of the Greek general Maniaces in the invasion of Sicily. He refused to give up a beautiful horse he had won in single combat with a Saracen. Maniaces took the horse and scourged Ardoin through the camp. This led to the desertion of Ardoin and the Normans, and in the end to the establishment of the Norman power in South Italy.

**Arethusa.** The Fountain of Arethusa, one of the most celebrated in the ancient world, still exists at Syracuse (q.v.).

**Aristæus.** The god of flocks, bees, vines, olives, etc. Through the oil derived from the last he became regarded as the special patron of gymnasia and sports. It was an outrage to Aristæus in the Palæstra at Syracuse, which was the last straw in bringing about the prosecution of Verres.

**Aristippus of Cyrene.** Founder of the Cyrenaic school of philosophy. He passed part of his life at the court of Dionysius I., having been born in 421 B.C. There are many anecdotes of him in *Diogenes Laërtius*.

**Aristomache.** Wife of Dionysius I. See Syracuse.

**Armorial Tiles** (*mattoni stagnati*). In Sicily, as at Siena, etc., in Italy it was the custom for noble and religious houses to affix an armorial tile (*mattone*) by the right-hand top corner of the front entrance. These were largely made at Caltagirone, and they are much sought for by the collector. Some of them are elaborate majolica pictures, like an Urbino plate. The best collections are in the Palermo Museum (Corridojo di Mezzogiorno) and Mr. Joshua Whitaker's palace at Palermo.

**Artemis.** The Greek deity identified with Diana (q.v.).

**Artichokes.** Sicily is par excellence the land of the Crown artichoke. It has an indigenous, rather oval variety, which is a feature in the landscape, with its bluish-green foliage. Cooked artichokes are sold in the streets in Palermo for a halfpenny each. The Italian name is *carciofo*, derived like artichoke from the Arabic *alharhaf*.

**Ashtaroth.** A Phœnician deity identified with Venus.

**Asinello.** A donkey. Besides the common donkey, there are two varieties in Sicily—the large Pantelleria ass and the small Sardinian ass, which is no bigger than a large dog, much used by the small pedlars, especially for selling coal in Palermo.

**Asparagus.** There are three kinds eaten in Sicily—the ordinary garden asparagus; the same growing wild, which is meagre and rather bitter, the so-called *asparago selvaggio*; and *sparagi di trono*, which is not an asparagus at all, but butcher's broom, a plant which bears sticks looking like the real asparagus, with a bitter-sweet taste. In Sicily this plant is used for hedges. It may sometimes be seen in the market at Bath and Bristol.

**Asphalt mines.** See under *Ragusa* and *Pietra Pece*. Such asphalt is the chief element in the asphalt paving of London, Paris, New York, etc.

**Asphodel.** Sicilians call this also Bastone-di-S.-Giuseppe. A glorious wild flower, one of the features of the Sicilian landscape, with its plumes of pink, brown-pencilled flowers, spreading out like Prince of Wales's feathers a yard

high on every brae. It belongs to the order of *Iruceæ*. There are at least three varieties in Sicily, the larger pink-blossomed asphodel, which has leaves like an iris, and is by far the commonest; the smaller pink blossomed asphodel, which has a leaf like our common rush, of which baskets are made (*Juncus conglomeratus*), and the yellow asphodel known in English gardens as the King's Spear.

**Assaro.** A mountain town in the centre of Sicily which Verres tried to plunder in vain. the ancient Assarus, three hours from the Assaro Valguar-nera Stat., Palermo Catania and.



RIVER ASSINARO, WHERE Nicias and his army surrendered, with the so-called PONTE DELLA CASTAGNA

**Assinarus**, or Assinaro. The modern Falconara, a river running near Noto, where Nicias, the Athenian general, was routed and captured with a thousand of his army, 413 B.C.

**Associazione Siciliana pel Bene Economico.** Founded in Palermo, July, 1895, for the encouragement of foreign travel in Sicily, the comfort of foreigners, etc. See under *Bene Economico*.

**Ate**, "You there," is the usual expression of a Sicilian driver to anyone who is in his way.

**Athenagoras.** The leader of the party in the Syracusan assembly opposed to Hermocrates. He scoffed at the idea of making any preparations when the Athenian invasion was threatening. See *Athenians* and *Syracuse*. Chariton, of Aphrodisias, the author of the Greek novel, *The Loves of Chereas and Calirrhoe*, claims to have been his secretary. See *Chereas*.

**Athenians in Sicily, the.** The first connection of the Athenians with Sicily was an alliance with the Elymian town of Segesta in 454 B.C. But the cause which underlay their interference in the island was the fact that the Ionians in Sicily, the Chalcidian colonies of Leontini, Naxos, Catane, and Camarina, had a hard struggle for existence against the overwhelming superiority of the Dorians, and looked to Athens as the chief Ionian city. The alliance between Athens, Leontini, and Rhegium across the Strait was made in 433. But Athens never did anything in Sicily on a large scale till after the second treaty with Segesta in 415. In the same year they sent, commanded by Nicias, Alcibiades, and Lamachus, a fleet of 136 triremes, 5,100 heavy-armed troops, and 1,300 light-armed. If Alcibiades (q.v.) had not been recalled, they would have captured Syracuse, which was not ready. His recall left Nicias paramount, and the war dragged. The Athenians tried to blockade Syracuse by building a wall across the isthmus, from the shore below the Catane gate (see *Syracuse, Catania Gate*) on the open sea to the shore below the Portella del Fusco (q.v. under *Syracuse*) on the Great Harbour side: Nicias spoiled even this by his dilatoriness, and after Lamachus was killed in the moment of victory, things went so badly for Athens that a fresh expedition had to be sent under Demosthenes and Eurymedon, help having in the interval been sent to Syracuse from the Peloponnese, with an experienced Spartan commander, Gylippus, who divined how to stop the blockading with a cross-wall. Demosthenes saw that this wall and its forts must be captured, or the attempt to take Syracuse given up. The attack failed, but Nicias refused to leave until the fevers of the shores of the Great Harbour, which raised so many sieges of Syracuse, and the large reinforcements received by the Syracusans, daunted him. Even then, just as they were about to sail, there was an eclipse, and he interpreted this into a sign that he must wait for the next moon. That sealed the fate of the Athenians. The Syracusans blockaded the mouth of the harbour, and inflicted a crushing defeat on the Athenians' fleet when they attempted to break through. The Athenians then abandoned their ships, and, believing the false report spread by the Syracusans that the direct road to Catane along the shore was blocked, marched up the gorge of the Anapo, called the Spampinato, to the Acræan cliff (Palazzolo), which commands the pass, into the interior. Driven back from this by the slingers on its precipitous sides, they took the Helorus road; but Nicias, avoiding skirmishes, marched so much faster than Demosthenes, that the latter, being some miles behind, was taken in detail and overwhelmed in crossing the Cacyparis (Cassibile), near Cassibile Stat., Syracuse-Noto line. Demosthenes tried to kill himself, but was captured with all the 6,000 left of his army.

The Syracusans sent word of the disaster to Nicias and called on him to surrender likewise, but he pressed on to the fords of the river Assinaro (now the Falconara), which passes Noto. There his men were so thirsty that they broke into utter disorder when they came to the river, and were slaughtered like sheep. To stay the slaughter, Nicias offered to surrender to Gylippus without conditions for himself. About a thousand of his men surrendered with him. But a far greater number surrendered to private captors, knowing this to be a preferable fate. The public captives were marched back to Syracuse and flung into the *Latomia dei Cappuccini*, where they were kept exposed to the elements and starved on half slaves' rations for seventy days. They, too, became slaves, with the exception of Nicias and Demosthenes, who, in spite of the efforts of Gylippus and Hemocrates to save them, were put to death, it is said, with tortures. There were 40,000 Athenians when the march began. Of these, 7,000 surrendered to Gylippus and a multitude

were slain ; for the Syracusans never came to close quarters unless they had the foe absolutely at their mercy. They had no mind to lose a single man when their enemies had been delivered into their hand. The number of private captives is not known, but probably a good few escaped into the interior, aided by the Sikels, who looked upon Syracuse as their natural enemy. The Athenian cavalry cut their way through to Catane (Catania), after which their commander, Callistratus, the son of Empedos, in the finest spirit of antique heroism, rode back to Syracuse, and dashing among the plunderers in the Athenian camp, slew five men with his own hand before he was cut down.

So ended the great Athenian invasion of Sicily. Not only had the Athenians been deprived of the dashing generalship of Alcibiades (q.v.), but they had driven him into the arms of their enemies. Knowing that he would be killed if he stayed in Athens, he joined the enemy and gave them the advice which led to his city's downfall.

**Atlantes**, or Telamons. The male equivalent of Caryatides used in supporting the architraves of temples. Cf. *Girgenti, Temple of Giove Olimpico*.

**Augusta**. A city with a magnificent harbour on the Syracuse-Catania line. Supposed to have been founded by Augustus on the site of the ancient *Xiphonia*. At any rate, refounded by the Emperor Frederick II., who, in 1242, deported the rebellious inhabitants of Centuripe hither. In 1360 it was destroyed by the Syracusans and Catanians. In 1676, when Sicily was trying to revolt from Spain, the French admiral, Duquesne, defeated De Ruyter here. In 1693 the town was destroyed by the earthquake. The harbour contains twelve square miles of fine anchorage. At Molinello, 3 kils. from the stat., are some prehistoric tombs and Christian catacombs.

**Augustus** (then called Caius Julius Cæsar Octavianus) landed at Taormenium (Taormina) B.C. 36 in his successful campaign against Sextus Pompeius, which was decided at the Battle of Mylæ (Milazzo). He sent Roman colonies to Syracuse, etc., B.C. 21.

**Avola**. A city near Syracuse, on the Syracuse-Licata line, destroyed in 1693 by the great earthquake, and rebuilt near its old site.

## B

**Babies' walking-frames**. In Sicily babies are taught to walk by wicker frames like stiff crinolines fitting closely under the arms. They are so wide that the baby cannot get within two feet of anything or upset itself. When not in these frames the babies are so closely swaddled that they can be left on a window-ledge without being able to roll themselves off. They look like Red Indian papooses. Both must be good for children, because Sicilians have lovely straight limbs and figures.

**Bacchus**. Identified with the Greek Dionysus, the god of wine. The only temple left in Sicily is at Syracuse (q.v.).

**Badia** (Abbadia ; Badiazza at Messina ; Batia at Agira, etc.) signifies a nun's convent. Our word abbey.

**Bagheria**. The old court suburb of Palermo. About ten miles out on the Messina road. Villas of the Bourbon court, especially the villa *Valguarnera*, with splendid gardens and a Calvary and view of the Lipari Islands ; *Palagonia*, with grotesque monsters described by Goethe ; *Trabia*, with a waxwork Certosa ; *Cutò*, and *Cattolica*. Fine private gardens, arabesque pavilions, etc., all semi-abandoned. Railway stat. convenient, carriage road dusty.



**Baglio.** Low Latin, *ballium*, English, Bailey, a walled enclosure. The name applied to the great wine establishments, such as the Baglio Ingham at Marsala (q.v.).

**Baglio Palmenti.** Treading vats used in the vintage.

**Bagni Canicattini.** See *Canicattini*.

**Balconies.** Magnificent kneeling-balconies (Spanish balconies) made of hammered iron bulging out like gourds to take the knees of the faithful when a religious procession is passing by are found all over Sicily, best at Syracuse. The bulging part is decorated with superb roses and sunflowers in high relief, and there are sometimes rosetted frames for awnings, and spikes rising from the rail to carry the pots of scarlet carnations. See *Garofano*.

**Baldachin.** The canopy over the high altar of a church, as in St. Peter's at Rome. Not very usual in Sicilian cathedrals and churches, though there is a magnificent specimen most richly inlaid with precious stones at Messina.

**Balestrate.** A town on the Palermo-Trapani line, where much of the grape crop for the Marsala wine is grown.

**Balsamo Giuseppe,** son of poor parents. Goethe, in his Sicilian Diary, identifies him with the famous impostor, Count Cagliostro (q.v.).

**Bamboos.** Even tropical varieties grow freely in Sicily. They are much used for garden sticks, goatherds' pipes, etc. They grow gloriously in the Botanical Gardens at Palermo and Villa Landolina at Syracuse.

**Bananas.** Common in Sicilian gardens, and often fruit well.

**Banks.** The only towns in Sicily where English banks have correspondents are Palermo, Messina, and Catania. At Taormina there is a money-changer who will change most things at an exorbitant commission. The hotels will often change cheques. Strangers usually send their cheques to their bank in Palermo. Sicilian arrangements for registered money work pretty well. See Palermo, Messina, Catania.

**Barba di Giove.** The local name for *Mesembryanthemum equilaterale*, the Australian plant, called by colonists pig's face, a name originally applied to its fruit by the natives, who eat it. The Italian name, Jupiter's beard, arises from the golden colour of its fleshy trailers in the autumn. Jupiter had a golden beard. It has become a common wild flower in Sicily, especially on railway embankments.

**Barcas** (barche). The boats of Sicily are exceedingly picturesque, and are generally painted with brilliant stripes. Each district has its stereotyped variety. They all commonly have eyes on their bows like Chinese junks. At Syracuse the *barcas* have beaks—quite possibly a survival of the bronze beaks put on their triremes by Gylippus for the sea fights against the Athenians 413 B.C.—and tall bow-posts covered with a mop of tow. These are to show the safe height for your head when passing under the bridges of the moats between the two harbours. At Catania they are elegant, but the most picturesque are at Trapani, where they are shaped more like a lifeboat and elaborately decorated. They are fitted with a jib and a sort of spritd mainsail. The *barcaiuoli* are often splendidly muscular and handsome, invariably exorbitant if you do not make a bargain, but very cheap to those in the know, except in taking passengers on and off steamers, for which there is a tariff not favourable to travellers. The bar is like the Japanese *yulo*. For short distances they often scull over the stern. They row forwards with a gondolier stroke, except for heavy work, for which they use our style.

**Barbary Corsairs.** Until recently Sicily was scourged with these. Corsairs' towers are common along the coast. At Motya I was pointed out an old person whose parent had been carried off. They have disappeared since Lord Exmouth's bombardment of Algiers in 1816.



BALDACHIN, INLAINED WITH PRECIOUS STONES, IN THE CATHEDRAL AT MESSINA

**Barbers' saloons** are the poor people's clubs. They shave well, but it is a long job, and they have no fixed charge.

**Barcellona.** Pozzo di Gotto, a flourishing manufacturing town on the river Longano between Messina and Milazzo. Train and steam tram from Messina. Hero II. defeated the Mamertines here B. C. 269.



**Bargaining.** In all but the largest shops bargaining is necessary. Curio-dealers especially ask two or three times what they expect. Even the barber bargains. It is safest to bargain everywhere. In any kind of order—at a hotel, a shop, with a carriage, even with the barber—it is necessary to fix the price beforehand. If you don't like bargaining, make a definite offer and stick to it. I often fix the price in Sicily. If you are buying many things, fix a price to yourself which you mean to pay for each, add them all together, and offer the lump sum. The Sicilian does not like refusing a large sum, and is sure to attach no value to some of the things you have chosen.

**Baroque** is a style of architecture (from the Portuguese *barroco*, a rough pearl) which followed the Renaissance in Italy; in vogue from the sixteenth century. Generally applied contemptuously on account of the bad taste of the period, but, like Wren's architecture in England, very good for the introduction of fine chambers. In other respects seldom attractive. At its worst its plaster angels and sausage work of rich-coloured marbles are appalling. Most Jesuit churches were built in the baroque period; and Sicily abounds with baroque buildings, as half the island had its buildings shaken down in the great earthquake of 1693, when baroque was exuberant as a cauliflower. One of the best baroque palaces is Prince Gangi's in Palermo. At Messina (S. Gregorio, etc.) some genius in baroque is shown.

**Barrafranca.** Has the remains of the famous Torre di Convicino, a feudal fortress. Mail-vettura from Caltanissetta, 4½ hours. Unimportant.

**Basket-stoves.** In Palermo men go about with a basket-stove, the top part of which contains a pan of hot batter. In this they cook the offal of the land and sea, such as fowls' insides, molluscs, etc.—the delicacies of the poor.

**Basket-laundries.** In Palermo women go about with baskets, in which they do your washing while you wait.

**Bassi.** In Sicily the poor live in the ground floors of the better-off, even the palaces of princes. These are called *bassi* or *catodj*. They have no windows, only coach-house doors, which are kept open all day. In time these often get altered into hovels with doors and windows. Even in Palermo most shops are evolutions of bassi.

**Batteur.** See *Marsala*. A sort of blending churn for cognacs.

**Baths.** It was the custom of the Greeks to have thermæ near their principal cities in Sicily. The springs they used near Himera (Termini), Selinunte (Sciacca), etc., are still used.

**Batting a ball through a ring.** A favourite Sicilian game.

**Baucina.** A stat. on the Palermo-Corleone line. The town, five miles off, gives his title to a prince, one of the principal seigneurs of Sicily.

**Bazin René.** The author of the well-known *En Sicile*.

**Beans, Broad.** One of the staples of life in Sicily. The well-off eat them raw when they are young. The poor grind them into flour for bread, etc. Sicily has beanfields like our cornfields.

**Beauty.** In Sicily the survival of antique types is very marked. Beauty is commoner among the young men than the women. In the province of Messina especially you constantly meet boys as beautiful as Greek statues. Also at Girgenti, Palazzolo, etc. At Modica you get a superb aquiline type of men, but not beautiful youths.

**Bedrooms.** Always plain in Sicily, and sometimes rather appalling in their bareness and gloominess, which are precautions against the fiery summer. In cool weather, at all events, insects are not very bad. Patti is the only place where we were eaten alive.

**Beggars.** Beggars are bad in Sicily, as a rule, though the chief towns are beginning to face the question. Everywhere there are privileged beggars who sit at church doors, etc. Begging is the Sicilian form of poorhouses. The natives are very charitable to them. Sometimes they look like lepers. Their raggedness is a revelation. See *S. Giuseppe*.

**Belisarius.** The general of Justinian, the Eadem emperor. He conquered Sicily from the Ostro-Goths. His name is Slavonic, and means the White Star.

**Bella Cortina.** Three miles from Paternò. Has remains of ancient baths.

**Bella Sombra.** The Spanish name used by Sicilians for the Japanese *kiri*, a tree much used for avenues.

**Bellini, Vincenzo.** Operatic composer, born at Catania, November 3rd, 1802. He wrote *La Sonnambula* before he was thirty, *Norma* in the following year, *I Puritani* two years later, and died before he was thirty-three. See *Catania, Bellini*.

**Bell-ringing.** At Palermo in Lent they ring the bells by striking them with a hammer, a custom as historical as our curfew. After the Sicilian Vespers the French had all the bell-ropes cut to prevent them being used for calling the people to arms. The patriots climbed the towers and rang them with hammers. Ordinary bell-ringing is forbidden in Lent.

**Belpasso.** A stat. on the Circum-Ætnean line, of recent construction, near the remains of the ancient Malpasso, destroyed by lava in 1669.

**Belvedere.** A popular institution with Sicilians, who like to have a loggia on their house-top or at some point in their grounds, commanding a lovely view.

**Bene Economico Associazione Siciliana pel.** A society founded in 1893 at Palermo for the improvement and good management of Sicily in every way, especially with regard to the convenience of travellers and the preservation of the national monuments. Its offices are located in the palace of its president, the Conte di Mazzarino, one of the most eminent noblemen in Sicily, who devotes much time and trouble to its work. Its vice-president is Mr. Joshua Whitaker, head of the famous Palermo and Marsala wine firm of Ingham, Whitaker and Co. Its secretary is the Cav. Carlo Albanese, head of one of the principal insurance companies, and among its committee are Signor Florio, chief owner of the Florio Rubattino (Navigazione Generale Italiana Steamship Line), the Prince of Scalea, the Prince of Paternò, the Prince of S. Elia, Conte Ferdinando Monroy, and Commendatore Luigi Mauceri, the well-known antiquary, who is the head of the Sicilian railways. A stronger committee could not be desired, having as it has the sympathy and support of the Mayor of Palermo, who has made Palermo known as the best-managed city in Italy.

As examples of the good work which they are doing may be quoted the planting of trees along the great provincial roads, a necessity of health in the sunbaked Sicilian summer; the movement to rescue William the Good's Saracenic Palace of La Cuba at Palermo (immortalised by Boccaccio) from being any longer an artillery barrack; the establishment of a summer station in the middle of the exquisite woods round the great monastery of Gibilmanna on the mountain above Cefalù; the improvement of steamer and railroad facilities for foreign visitors; the abolition of beggars; and the introduction of golf and other sports, for which visitors desire facilities. The heads of the society, moreover, are much, *though not officially*, interested in the successful movement for abolishing cruelty to animals in Palermo. Those who wish to know more of the society's workings should apply to Joshua Whitaker, Esq., Via Cavour, Palermo.

**Bentinck, Lord William**, administered Sicily during the English occupation, and drew up the famous Sicilian constitution of which Blaquiére, vol. ii., pp. 401-2, gives a digest.

1st. The supreme authority of making laws and imposing taxes is vested alone in the nation.

2nd. The executive power is in the king.

3rd. Judicial authority is in the magistrates, subject to the approval of parliament.

4th. The king's person is sacred.

5th. The ministers are responsible to parliament.

6th. The two chambers to consist of lords and commons, and the clergy to have seats in the former.

7th. The barons to have only one vote each.

8th. The right of assembling parliament is in the king, and necessary every year.

9th. The nation is sole proprietor of the state.

10th. No Sicilian can be judged or condemned, except by laws to be recognised by parliament.

11th. The feudal law is abolished, as well as the right of investiture (monopoly).

12th. The privileges of the barons over their vassals are also abolished.

13th. Every proposition relative to taxation must originate in the lower chamber, and be approved by the upper.

14th. A modification of the British constitution to be recommended this session.

The constitution lasted from 1812 to 1815, when Ferdinand I. was restored as constitutional king of the Two Sicilies. From 1806 to 1815, while Sicily was a separate kingdom under British protection, Lord William was practically dictator. For his palace, see *Palermo*.

**Beribaida.** An ancient Saracen castle near Campobello di Mazzara.

**Bersaglieri.** The quick-marching Italian infantry, who wear beaver hats with masses of cocks' feathers.

**Biancavilla.** One of the Albanian settlements, who keep up the Greek language, religion, and costumes. Founded in 1480 by a colony of refugees from Epirus fleeing from Turkish oppression.

**Biasi, G. E. di.** A well-known historian, author of the *Storia Cronologica dei Vice-re, etc., di Sicilia* and the *Storia del regno di Sicilia dall' epoca oscura e favolosa sino al 1774*.

**Biblioteca.** A public library. (Libreria means a bookshop) Each great city has one, generally in a secularised convent.

**Biblioteca Lucchesiana.** The public library of Girgenti, founded in the eighteenth century by Bishop Lucchesi. Now belongs to the city.

**Bicarus.** An ancient city, now Vicari.

**Bicocca.** The stat. next to Catania. Junction for Palermo, Syracuse, Girgenti, etc. Situated on the plain of Catania.

**Bidis.** An ancient city, now Vizzini; five kil. from the station on the Catania-Caltagirone line. See *Vizzini*.

**Bigini.**

**Bion.** A bucolic poet. Born at Smyrna, settled in Sicily. See Lang's translation of Theocritus, Bion, and Moschus (*Golden Treasury* series). Flourished about 280. Moschus was his pupil.

**Birgi.** The ancient Acithius. Here Frederick II. of Sicily defeated the French and took Philip of Anjou prisoner, December 1st, 1299. The best Phœnician necropolis in the island is now being excavated here, a short distance from Marsala, on the shore facing Motya.

**Bisacquino.** Four and a half hours by mail-vettura from Corleone. The Saracen Busekuin. Agate and jasper found here.

**Bivona.** Forty kil. from Corleone (mail-vettura); the ancient Hipponia, founded by Gelo, tyrant of Syracuse, as a trophy of his victory over the Carthaginians at Himera; nicknamed Bishona because it gives two crops of everything in a year; has a bituminous spring used for cutaneous diseases; agates, jasper, etc., found in neighbourhood; town church of fourteenth-century; medieval castle. The arch at Bivona is one of the favourite photographs of Sicily. Bivona is 9 hours by mail-vettura from Lercara; 11½ from Girgenti.

**Boats and Boatmen.** See Barca.

**Boeo, Cape.** The old Cape of Lilybæum, one of the three capes which gave Sicily its ancient name of Trinacria.

**Bolognetta.** Stat. Palermo-Corleone line; mail-vettura to Marinea.

**Bone-caverns.** Important discoveries of prehistoric bones have been made at the Grotta dei Giganti at Palermo, Carini, and elsewhere.

**Bookstalls.** Only at the railway stats. of the largest towns and outside a few churches in the Via Macqueda at Palermo. These latter are second-hand, like a few bookshops in the Via Macqueda and Corso.

**Books on Sicily.** See Bibliography in Preface.

**Borage.** The wild borage is very common and very fine. Its brilliant blue blossoms are bigger than half-crowns.

**Borch, Count de,** author of *Lettres sur la Sicile et sur l'Île de Malte*, adapted from Brydone's *Tour through Sicily and Malta* (see Brydone). It was published in Turin in 1782.

**Borgia.** Rodrigo Borgia, the infamous Pope Alexander VI., whose real name was Lancol, was at one time Abbot of Maniace (q.v.).

**Borgetto,** or Menfi, near the ruins of the ancient Inicus; on the river Ilypsas, which flows into the sea at Girgenti; 4 hours from Castelvetro, 13½ hours from Corleone, 2½ hours from Sciacca (by mail-vettura). There is another Borgetto near Monreale.

**Borgo Annunziata.** A suburb of Trapani (q.v.) with a famous pilgrimage church founded 1332.

**Bosco di Caronia.** The largest forest in Sicily; on the mountains above Caronia Stat. (Palermo-Messina line). *Bosco* is the Sicilian for forest.

**Bottaci.** The Sicilian for puncheons of 615 litres.

**Botti Grandi.** Butts of 110 gallons. *Botti usuali* are pipes of 93 gallons. *Mezze botti* are hogsheads of 46 or 47 gallons.

**Bougainvillea.** A tropical plant of the genus Nyctaginaceæ. A gorgeous plant with clusters of rosy or purplish leaves the same colour as its flowers. Much used as a creeper in Sicily, where it grows to a great height and blossoms freely in the open air. In the botanical gardens at Palermo are some of the finest bougainvilleas in existence.

**Boys.** Boys are a feature of Sicily. There are always dozens round a stranger, sometimes to beg, sometimes to plague, as at Cefalù, generally because they regard strangers as a free theatrical performance. They are always delighted to answer questions or act as guides. Poor boys will show you the way to any place that is near for a halfpenny. Well-off boys are fond

of acting as guides too, but will never take the smallest reward—not even chocolates, except a visiting-card, which they appreciate greatly. Boys having been taught in the schools can always speak Italian as well as Sicilian, and sometimes a little English. I often use them as interpreters.

**Brambles.** The common bramble grows well in Sicily.

**Brasswork.** The old brass of Sicily is a lovely colour, and needs very little cleaning. Nowadays it is replaced by copper. It is not at all easy to buy the old brass trays, which are as beautiful as silver. The easiest way to pick up nice brass is to buy the various pieces from the water-sellers, the cookshops, the barbers, etc. But they often refuse to sell.

**Bread.** In Sicily and Italy bread is the staff of life to a degree undreamt of in England. The poor people practically live on bread when they can get it, though they often have to put up with maize or beans. It is sold in sticks the shape of Jupiter's thunderbolt. Bread riots have been so frequent that at Catania the bakeries are municipalised so that bread can be sold cheaper than elsewhere. Foreigners are never molested in these riots.

**Breakfasts.** The Sicilians take only a small cup of coffee instead of our breakfast. In hotels where foreigners go, except the most expensive, they get tea or coffee, bread and butter, and frequently honey, included on pension terms. Eggs, etc., are charged extra. Their real breakfast, the *colazione*, served 11.30–12.30, is what English call lunch.

**Bricinnia.** Remains of fortress near Lentini (q.v.).

**Brigands** (Briganti). It is proverbial in Sicily that brigands never touch foreigners unless they happen also to own property in Sicily. There are two main factors in brigand outrages, the capture of a person whose wealth is well known for ransom; and revenge against the person who has asserted his authority. The latter outrages can perhaps be attributed really to the *Mafia*. It is a question which Sicilians prefer undiscussed, and foreigners have nothing to fear from it.

**Broccoli** is a great feature in Palermo. The broccoli carts with red, purple, white, and green broccoli of enormous size arranged in patterns, are a feature in the streets. Broccoli forms the basis of the wonderful patterns in which Palermo greengrocers' shops are arranged, as bright as a Kidderminster carpet. They are more picturesque even than those of Venice, and the cries of the broccoli sellers are among the most ordinary and musical sounds in Palermo. It might be called jodelling.

**Brolo-Ficarra** Stat., on the Palermo-Messina line, has an ancient castle overhanging the sea, dating from the earliest times and restored by the Lancia family, relatives of the Emperor Frederick II.

**Bronte.** The Duchy of Bronte, bestowed on Nelson in 1799 by Ferdinand I. and IV., descended differently from the earldom. By Sicilian law the daughter of Nelson's brother, the first earl, took precedence of the male heirs of Nelson's eldest sister, to whom the English entail went. She married the ancestor of the present owner of the estate. The family reside, not at Bronte, but at Maniace, on the other end of the estate, which is high up on Etna, and includes a vast orange forest. Bronte is a town of about 20,000 inhabitants, who are considered the most villainous people in Sicily. The town only dates from the Emperor Charles V., up to whose time they had been scattered in villages. In the neighbourhood of Bronte are the great lava streams of 1603, 1610, 1727, 1763, 1787, 1843. This is the best place to see them, and the railway passes through them. Bronte is a stat. on the Circum-Ætnean line. Mail-vetture to Cesaro (3¾ hours), Troina (7 hours).

**Brown, Ambroise Parè**, agent-general in Sicily for the Val de Travers Asphalt Company, which has large mines at Ragusa, takes a leading part in the Society for the Prevention of Cruelty to Animals, so successful at Palermo.

**Brydone, P.**, F.R.S. (also written Braydon), author of *A Tour through Sicily and Malta in a Series of Letters to William Beckford, Esq., of Somerby in Suffolk*, from P. Brydone, F.R.S., written 150 years ago, and the basis of the Count de Borch's *Letters sur la Sicile et sur l'Île de Malthe* (1782), and of Dumas's *The Speronara*.

**Buccheri**. Remains of an ancient castle and rocks interesting to the geologist near Monte Lauro. In mail-vettura ten hours from Syracuse.

**Burgio**. On the road from S. Carlo to Sciacca; has in its Franciscan church a S. Vito by Antonio Gagini, according to Baedeker.

**Buscemi**. The Saracen Abisama, with remains of an ancient city called Casale, 8½ hours in mail-vettura from Syracuse; one hour from Palazzolo on the opposite hill.

**Bullock-waggon and ploughs**. Primitive waggons drawn by "oxen with rolling gait" are common round Taormina, Selinunte, Palazzolo, etc. Their wains are of the old Roman pattern. The wooden Virgilian plough drawn by oxen is in pretty general use in Sicily, which is too stony for ordinary ploughs. A good place to see them is round the Fountain of Cyane.

**Buon'amaro, or Mancian**. The *pourboire*; literally, goodwill offering. Twenty-five centimes (2½d.) is the ordinary tip, rising to a franc, where it is the reward of considerable time and trouble. Give a franc to a cabman whom you have been employing the whole afternoon.

**Buonfornello**. The stat. next to Termini on the Palermo-Messina line. It has ruins of a Greek temple of ancient Himera.

**Burial Guilds**. In Sicily most people belong to a Confraternità for getting buried impressively. All the members turn out for a fellow-member's funeral in hooded dresses which cover everything but the boots, the eyes, and the mouth. In Sicily they are generally pure white, but in Naples sky-blue and scarlet and purple enter into their costumes. They often have burial-grounds of their own in the Campo Santo; for example the Confraternità di S. Orsola, del Rosario, in the Cemetery of the Vespers of Palermo. These Confraternità have likewise chapels of their own; some of the best Serpottas are in these chapels. The attendance of the Confraternità, in its picturesque medieval dress, makes a Sicilian funeral very impressive.

**Busekuin** ("many waters"). The Saracenic name of Bisacquino (q.v.).

**Butcher's-broom**. A plant, which grows wild in England, much used for hedges in Sicily, because it bears an edible shoot resembling asparagus. Sicilians call it *sparagi di trono*.

**Butera**. A stat. on Modica-Licata line. Tho Prince of Butera (and Trabia) is the chief seigneur of the island. In 853 it was besieged by the Saracens, who held it till 1089. The principality dates from 1563.

**Butler, Samuel**. A scholar as sardonic as the author of *Hudibras*, who spent much time in Sicily, and wrote a learned and plausible book, entitled *The Authoress of the Odyssey*, to prove that it was written "in Sicily" by a woman (published by Longmans). In studying Trapani, Eryx, and Cefalù, his book is very suggestive.

**Butter**. All good hotels in Sicily have their butter sent from Milan (q.v.). (Good) butter is made in Palermo but nowhere else in Sicily.

**Byzantine churches and frescoes.** The only pure Byzantine church above ground in Sicily is at Malvagna, a short drive from Randazzo. But there are a certain number of Byzantine frescoes in subterranean chambers used by the Christians in Saracenic times, notably in S. Marziano at Syracuse, S. Giovanni near Cape Boeo, at Marsala, in S. Filippo delle Colonne at Modica, and two subterranean chambers at the entrance of the Val d'Ispica, one of which was uninjured until the flood of 1902. There are probably others.

**Byzantine houses, necropolis, and tombs.** There are a good many Byzantine tombs about Sicily, called in a loose way Lower Empire. In Selinunte (q.v.) in the acropolis there is a Byzantine necropolis. The houses on the main street in the citadel of Selinunte (a sort of poor Pompeii) are said to be Byzantine and not Greek. Byzantine coins are found.

## C

**Cabrera, Bernardo.** A Spanish noble, who in the fifteenth century kept Sicily in a ferment by his pretensions to the crown. See Motta S. Anastasio.

**Cabs** are very cheap by the course, which means any distance inside the city walls, and generally any number of persons who can squeeze in. The usual price is fifty centimes, sometimes less. By the hour, the fare is generally about 1.50 fr., but the cabman will accept less. From expensive hotels they expect more than their tariff. The charge to the station is always more than any other corsa, but most hotels have their own buses. The Sicilian cabs are very slow and generally very ramshackly. Cruelty to horses is less common now, thanks to the Society for the Prevention of Cruelty to Animals, backed up by the Municipality of Palermo.

**Cabmen as guides.** The cabmen are often good fellows. An intelligent one makes the best guide, because he knows that you will go on taking him while he has your money's worth to show you.

**Cacciatori** means shooters. *La Caccia*, shooting, is a great institution in Sicily, where everyone possesses firearms, except the beggars. Except in the places where shooting is forbidden, they have exterminated nearly every living thing at most seasons of the year; but Sicily is peculiarly favoured for sportsmen, owing to the fact of its lying on the favourite migration routes of birds. At certain times of the year quail may almost be knocked over with sticks. The griffon-vulture is fairly plentiful on Monte Pellegrino for those who want to shoot a good big bird. There are wolves in the Madonian Mountains, and porcupines a yard long in the wild country behind Ragusa, and hares are as plentiful at Girgenti as they were in ancient times, in spite of the number of miners in the neighbourhood.

**Caccamo.** The Cucumum of the ancients. The Karches of the Saracens, said to have been founded by the Carthaginians in 400 B.C. It suffered much in the wars between the Angevins and the Aragonese, but repulsed in 1302 Robert of Anjou (King Robert of Sicily). Jasper, agate, valuable marbles and Durazzo porphyry and rock-crystal are found here, 10 kils. from the Sciarra Stat. on the Catania-Palermo line. It has a castle with beautiful Norman windows and good churches. It is a favourite excursion from Termini. From the cave at Caccamo Prof. Ciofalo derived the prehistoric articles he presented to the Palermo Museum.

**Cacirus.** The ancient name of Cassaro (q.v.).



**Cactus.** Sicily is the land of the cactus, though the cacti are not indigenous. The prickly-pear (q.v.), in particular, is a feature in every country view with its greyish-green foliage. Aloes do very well, but are only in gardens, though the agave or American aloe is used for hedges.

**Cacyparis** (the Cassibile). A river in the south running past the Cassibile Stat. on the Syracuse-Licata line. Demosthenes surrendered here. See *Athenians in Sicily*.

**Cafés.** In Sicily anyone can start a café who has a table and a few chairs. The street is his without paying any rent for it. In Palermo there are now cafés like you get in Rome, mostly kept by Caffisch in the Via Macqueda, where it is quite amusing to take coffee at afternoon teatime. There is a good one at Girgenti. Ices are a great feature in Sicily in the summer.

**Cagliostro.** Goethe, in his Sicilian Diary, gives the proofs that this arch-impostor was in reality Giuseppe Balsamo, of Palermo. He was brought up in the apothecaries' department of a monastery at Caltagirone. He died, at 52, in the fortress of S. Leo. The Inquisition of Rome had condemned him to death for being a Freemason, but sentence was commuted to imprisonment for life.

**Cakes, Sicilian.** The typical Sicilian cake, sent to Rome and elsewhere, is the *Cassata* layered with curds (*ricotta*) and enclosed in *pistacchio-marzipan*, and decorated on the top with sugar-icing and candied fruits.

**Calacte, or Cale Acte.** Near Caronia, on the Palermo-Messina line, is known to have been a Sikel town. It was founded by Ducetius, B.C. 450, during the power of his Sikel league. See Freeman, vol. ii., p. 378.

**Calamajo.** See Cuttlefish.

**Calatabiano.** A stat. on the Messina-Catania line, close to Taormina. Has a medieval castle on an extraordinary steeple-shaped rock.

**Calatafimi.** Celebrated as the scene of Garibaldi's first victory in Sicily, May 15th, 1860. Is the Calatafio of the Saracens, and the Longaricus of the ancients. It has the remains of a castle and a few picturesque old convents, and an inn where people stay when they wish to do Segesta (2½ miles distant) at their leisure. According to Baedeker, Samuel Butler (1835-1902), the author of *Erewhon*, did much of his work at Calatafimi, where a street and a hotel have been named after him. Calatafimi is 5½ miles from the Calatafimi Stat. "Calatafimi, where we slept, I dare not mention facts" (Cardinal Newman).

**Calatafimi, Battle of.** See above.

**Calascibetta.** A little medieval town on the hill opposite Castrogiovanni. The residence of the Aragonese kings. Peter II. died there in 1342.

**Calogeri.** Greek for hermits. S. Calogero simply records the presence of a hermit. The Calogeri or monks of Mount Athos came from the East and introduced into Sicily and Italy their splendid mosaics, a pagan art which they harmonised with liturgical needs. It is considered that the Byzantine art, which culminated in Cimabue and Giotto, was derived from their mosaics. The mosaics at Cefalù are believed to have been the work of actual *calogeri* from Mount Athos. This is extremely interesting because the Christ at Cefalù represented their tradition, unbroken from the earliest times, and the Christs at Monreale and in the Cappella Reale at Palermo follow exactly the same tradition, quite unlike the ordinary tradition. See *Christ*.

**S. Calogero.** There are several S. Calogeros in Sicily and Lipari, the two most important being the Monte S. Calogero above Sciacca and the Monte S. Calogero above Termini. Both these places were called *Thermæ* by the ancients. It is not quite certain at which of them Agathocles was born. S. Calogero (see above) became the patron saint of hot medicinal springs. You can look for such baths with certainty where you find his name. On the Monte S. Calogero, near Sciacca, there is an extraordinary cave with vapour baths which have an instantaneous effect on the patient, unknown elsewhere. The ancient name of this Monte S. Calogero was *Cromium*. (See Sciacca.) The Termini Monte S. Calogero, just over 4,000 feet high, commands a splendid view.



THE VALLEY BETWEEN CASTROGIOVANNI AND CALASCIBETTA

**Caltabelotta.** Four and a half hours by mail-vettura from Sciacca. A name of Saracen origin. Near the ruins of the ancient *Triocala*, famous for its siege in the Slave War of 102 B. C. Its name signifies "Place of Oaks." Between the old and the new cities is a great cave with a church dedicated to S. Pellegrino, and 5 kil. from it is the church of S. Giorgio, founded by Roger I. as a thankoffering for his victory over the Saracens.

**Caltagirone.** The terminus of a railway line from Catania, with mail-vetture to Mirabella Imbaccare, 3 hours; S. Michele,  $1\frac{3}{4}$  hours; Gigliotto,  $2\frac{1}{4}$  hours; Piazza Armerina,  $5\frac{3}{4}$  hours. See the

- (1) Castle, Old.
- (2) Cathedral with Renaissance sculptures and treasury.
- (3) Church of S. Maria de Gesù, Gagini's (?) Madonna della Catena.
- (4) The most important potteries in Sicily.

Caltagirone is famous for its superb majolica ware, started here on account of the great deposits of argillaceous clay. The armorial tiles in the Palermo Museum were made here, as are the beautiful figures representing the old Sicilian types, old specimens of which, when perfect, are valuable. An enor-

mous quantity of pottery is made here. The Saracens defeated the Greeks here in 831, and held the town until 1060. There are remains of an aqueduct, an ancient subterranean road cut in the rock, mosaics, etc. The town is 2,000 feet above the sea and said to be the most civilised inland town in Sicily. Beautifully clean and quite worth going to. It is the nearest point to Piazza Armerina, one of the Albanian settlements. An interesting place in rich mountain scenery. Cagliostro (q.v.) was brought up here.

**Caltagirone pottery.** See above.



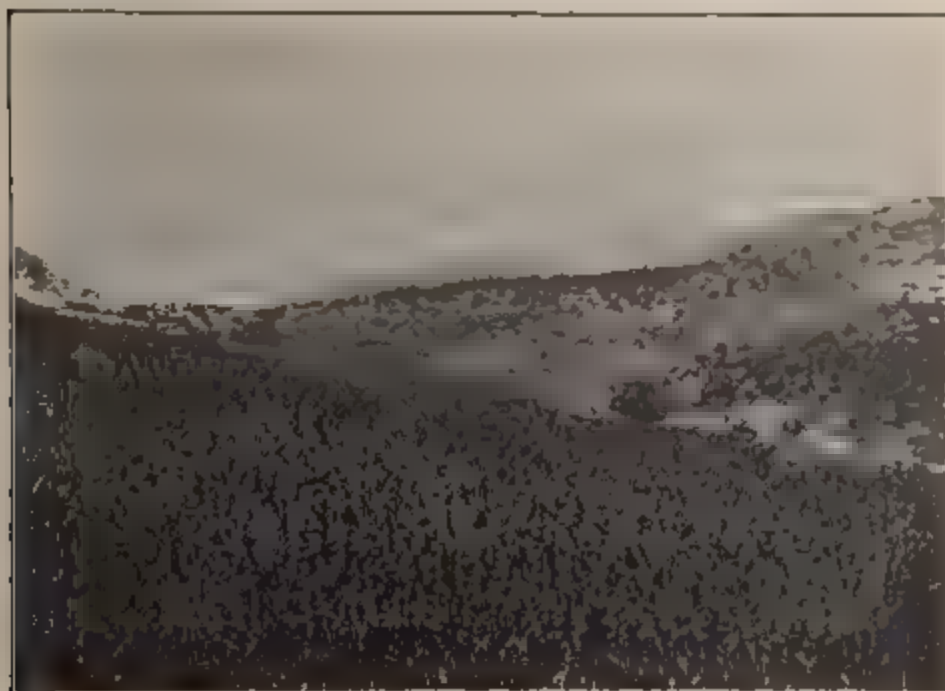
THE PUBLIC GARDENS, CALTAGIRONE

**Caltanissetta.** The least civilised of the great inland towns. Its population is proverbial for its brutality. Stat. on the Catania-Girgenti line. Mail-vettura to Nuboli,  $\frac{1}{2}$ -hour; Capodarso,  $2\frac{1}{2}$  hours; Piazza Armerina, 8 hours; Pietra Perzia, 3 hours; Bivio - Marcato - Bianco; Barrafranca,  $4\frac{1}{2}$  hours; Mazzerino,  $6\frac{1}{2}$  hours; Butera, 10 hours; Terranova, 13 hours.

See—

- (1) Remains of a castle of Pietra Rossa.
- (2) Cathedral—frescoes.
- (3) Ch. of S. Maria degli Angeli, fourteenth-century portal.
- (4) Badia of S. Spirito, Norman epoch, in the district.
- (5) Remains of an ancient city on Mount Gabel gahib, with Siculan tombs and Greco Roman necropolis.
- (6) Pietraperzia, 30 kil. from Caltanissetta (q.v.).

The ancient Nissa, which gave the town its Saracenic name of Kalat Nissa, was near. It was taken in 1106 by Roger I., who gave it to his son Giordano. From him, who had no heirs, it passed from his daughter Matilda, mother of Adelasia, wife of Rinaldo d'Aquila, who died and was buried at Caltanissetta. It is a great sulphur centre. Near the city, at a spot called Terrapilata, there is a volcano with exhalations of hydrogen gas, a sort of Macalubi. Near here is found the scarlet *Anemone fulgens*, the Solomon's Lily of Palestine.



GENERAL VIEW OF THE ENVIRONS OF CALTABELLOTTA

**Caltavuturo.** The Saracenic Kalat-butur. Five and a quarter hours by mail vettura from Cerda on the Catania-Palermo line. Remains of a fortress and antique habitations on the highest point. Famous for its green and yellow jaspers.

**Camastra.** Three and three-quarters hours by mail-vettura from Canicattì (Girgenti-Licata line). Also called Ramulia. Unimportant.

**Camarina.** An ancient city of Sicily. Its extensive ruins are 8 miles from Vittoria on the Syracuse-Licata line. Nearer to the seaport of Scoglitti. An outpost of Syracuse. Founded 599 B.C. It was destroyed by the Syracusans B.C. 552 for aiming at independence, but rebuilt by Hippocrates, 495 B.C. Desolated by Gelon, taking its inhabitants to Syracuse, 485. Founded a third time by the people of Gela, B.C. 461. Immortalised by Pindar. Made an alliance with Athens, B.C. 427. During the war between Syracuse and Athens it remained neutral. After the destruction of Gela in 405 the Camarinians deserted their city. It then became Carthaginian, but was resettled by Timoleon and became powerful. It suffered severely in the wars of Agathocles, and was sacked by the Mamertines. In the first Punic War it joined the Romans; and here, B.C. 255, almost the entire Roman fleet was destroyed in a hurricane. The coins of Camarina are numerous.

The most interesting are the didrachms with horned head of the river-god Hipparis on one side and a galloping four-horse chariot on the other, and that of the nymph Camarina seated on a swan, while the wind inflates her veil, and the fish leap round. Some of these didrachms are signed by Euænetus, others by Exacestidas.

Under the Romans it was insignificant. Even in Strabo's time there were only ruins.

**Camicus.** A city of Sicily, built by Dædalus, the flying man, for Cocalus, a Sican king. The celebrated Mînos, King of Crete, who had pursued Dædalus to Sicily, was treacherously put to death here by the daughters of Cocalus. Sophocles wrote a tragedy on the Camicii. There is a hill called Camicus near Girgenti. But Freeman believes that Caltabelotta was this great Sican stronghold. Giannotta identifies it either with Cammarata or Siculiana. Pausanias calls Cocalus King of Inycus. See *Dædalus*.

**Cammarata.** See Camicus, above. The name is of Saracenic origin. It has an unused sulphur spring, and round Monte Rosso agate, jasper, etc. It has a stat. on the Girgenti-Palermo line, with mail-vetture to Cammarata itself, 1½ hours; S.-Giovanni-Gemini, 2 hours.

**Campion.** In many parts of Sicily, as round Syracuse, a dwarf pink campion makes the grass a sheet of pink. It is the size of our daisy.

**Campieri.** Country guards. Used by landowners to protect them from robbers. The term is also applied to the *cantonieri* in charge of the great provincial roads.

**Campobello di Licata.** On the line between Licata and Girgenti. The town is ½-hour from the Campobello-Ravenusa Stat.

**Campobello di Mazzara.** A stat. on the Palermo-Trapani line. A rich but malarious district. The ancient Saracen castle of Beribaida is here. Eight kil. from Kusa (the Selinuntine quarries, q.v.).

**Campofelice.** A stat. on the Palermo-Messina line. With a mail-vettura to Collesano (q.v.), 2½ hours; Isnello, 4½ hours.

**Campo Santo.** A cemetery. Sicilian cemeteries are as ambitious as those of the great Italian cities. Their special feature is the mortuary chapel, Gothic or classical in style, with an open vault below for the family tombs. The bodies are sometimes kept on view in the chapels in glass coffins. Two thousand pounds has been paid for a chapel. They are lofty, and at Messina, Palazzolo, Modica, etc., give the effect of a walled medieval city. Another feature is the tailoring in stone in the Genoese style. Billycock hats, scarf-pins, buttonholes, etc., show the characteristics of the wearer. It makes the humbler parts of the cemeteries a lumber-room of exploded fashions. Yet more appalling are the enlarged photographs sunk in panels in the head-stones. But there are reliefs in the shape of avenues of solemn cypresses, and a forest fire of wild flowers which sweeps over everything left alone for a year.

**Candied fruit.** Sicily has a delicious kind of candied fruit. Best at Guli's, Corso, Palermo.

**Candytuft.** One of the many flowers called by Sicilians *Fiore di miele*. Its white clover-shaped blossoms are very fine at Taormina.

**Canicatti.** On the line from Licata and Catania to Girgenti. Mail-vettura to Delia, 1½ hours; Sommatino, 3 hours; Trabia, 4 hours; Riesi, 6 hours; Serra Alongi, 2 hours 20 minutes; Camastra, 3¾ hours; Palma Montechiaro, 5½ hours; Tenaro, 2½ hours. Twelve kil. from Naro (q.v.). Important as a railway junction.



**Canicattini** or **Bagni-Canicattini**. A town between Syracuse and Palazzolo, close to the Spampinato, the gorge of the Anapo, along which the Athenians made their first attempt to escape. The road between Canicattini and Syracuse runs through the most beautiful olive gardens in the island, full of narcissus and purple anemones in spring. Mail-vettura from Syracuse, 4½ hours.

**Canterbury Bells**. A stunted variety is a common wild flower in Sicily.

**Capaci**. Stat. on the Palermo-Trapani line, next to Carini; founded sixteenth century. Has a baronial palace, marble quarries, enormous fossil bones. Produces good manna.

**Cap Corvo, Battle of**. Victory of Ottavio d'Aragona, Palermitan admiral, over the Turks in 1613.

**Capello di Venere**. Maidenhair-fern, which grows everywhere in Sicily, even in the streets of Palermo on the water-towers.

**Caper-plant**. Common in Sicily. Very fine in the Latomias of Syracuse. Handsome white and purple flowers (*Capparis spinosa*). Also chiefly cultivated in Sicily.

**Capitals**. The top part of a column. In Sicily nearly always Doric, consisting of an echinus or plain cushion of stone supporting an abacus or slab. There are a few Ionic capitals, as in church of S. Giovanni at Syracuse. Their characteristic is a scroll-like spiral, often compared to a ram's horn. The Corinthian capital, though Syracuse was a colony of Corinth, is very rare except in later buildings. Its characteristics are rich foliations taken from an acanthus leaf. Of far greater importance are the capitals of the Norman period, which are often extremely richly carved. Monreale has two hundred columns in its cloister, with a separate legend carved on the capital of each. The deep cushion-shaped Byzantine-Saracenic capitals adopted by the Norman kings for their glorious churches gave great opportunity for carving. The early Renaissance architects of Sicily had a fancy for double arches, the shafts of the upper rising from inverted capitals.

**Capo d'Orlando**. Stat. on Palermo-Messina line. The ancient Sikel town of Agathyrnum was on Capo d'Orlando.

**Capuana, Luigi**. A well-known critic, poet, and dramatist; editor of *La Cenerentola*. Born at Mineo, 27th May, 1839; author of *Garibaldi*, *Vanitas vanitatum*, *Il Teatro Italiano Contemporaneo*, *Profili di donne*, *Paralipomeni al Lucifero di Mario Rapisardi*, *Giacinta*, *Storia Fosca*, *Homo*, *C'era una volta*, *Il Regno delle fate*, *Spiritismo*, *Parodie*, *Ribrezzo*, *Il Piccolo Archivio*, *Studi sulla letteratura contemporanea*, *Per l'Arte*, *Semiritusi*, *Fumando*, *Le Paesane*, *Fanciulli Allegri*, *Il Drago*.

{ **Capote** (Spanish). **Cappotto** (Sicilian). A cloak.

{ **Cappa** (Italian). A cloak. All terms used in Sicily for the hooded dark blue cloaks (q.v.), which are such a feature.

**Cappella Ardente**. The laying out of a coffin surrounded by tall burning tapers. Sometimes in a chapel, as the name betokens, more often in front of the altar.

**Cappella Reale**. See Palermo. The most beautiful ecclesiastical building in Europe.

**Cappuccini Monasteries**. Were extremely popular in Sicily, on account of their mummies. The best collection of Cappuccini mummies in the world is at Palermo (q.v.). It is of great extent, with hundreds of well-preserved mummies in its well-lighted, well-aired vaults. The idea in these Cappuccini

burial-places was to inter the properly mummified corpse for a time in sacred earth brought from Palestine, to ensure salvation. It was then taken out to make room for others, and arranged in the fantastic fashion familiar to those who have seen the Barberini Chapel at Rome or the far finer Cappuccini vaults at Palermo. There are many Cappuccini monks in Sicily still, with rough, brown, hooded gowns, rope girdles, and sandals occasionally replaced by old tennis-shoes. Capuchins are a branch of the Franciscan order.

**Carabinieri.** The chief of the three kinds of police in Italy, the other two being the Guardia di Questura and the Polizia. The carabinieri are the finest men in the kingdom, chosen for their strength and activity and courage, the type of the Romans who conquered the world, as may be seen by comparing their strong chins and set faces with those of the friezes in the Lateran. They go about in pairs dressed something like the French gendarmes with long blue cloaks and cocked hats, to which red and blue plumes are added on Sundays, when the carabinieri puts on his gala silver-laced, silver-epauletted, swallow-tailed coat. In towns they are armed with swords and revolvers, in the country with repeating rifles and sword-bayonets as well as revolvers. Some of them are mounted. They always go about in pairs. All the real work falls to them. It is they who patrol lonely districts, hunt brigands, and arrest criminals. The Cantoniere or municipal guard performs the peaceful avocations of a policeman, such as directing carriage traffic and answering questions. The Polizia, who are, I think, confined to continental Italy, take notes and make reports. The carabinieri are very good to foreigners.

**Caratone.** The English Caratoon. A monster cask, anything above the size of a puncheon. The Baglio Ingham at Marsala has them as large as small rooms.

**Carcinus.** Father of Agathocles (q.v.).

**Carini.** A stat. on the Palermo-Trapani line. It has a beautiful fifteenth- and sixteenth-century castle—the Castello della Grua—built by the Chiaramonti, and medieval gates and walls. Carini was a Sicanian town, the ancient Hyccara, where Laïs was born, the courtesan painted by Apelles, one of the most beautiful women of her time. She was captured at the sack of Hyccara by Nicias, 415 B.C. (according to Gianotta), his solitary achievement in Sicily. Carini was again sacked by the Saracens under Ibrahim in 900 A.D. Paolo Gambino, the poet, was born here. Not to be confused with Acqua-Carini, a little watering-place popular with Palermitans, near it.

(1) Castello della Grua, fifteenth and sixteenth centuries. Built by the Chiaramonti. Medieval gates and walls.

(2) Christian catacombs near the village of Graziavecchia.

(3) Antique tombs at Piano della Foresta.

**Carlentini.** By mail-vettura from Lentini stat., Catania-Syracuse line, 3¼ hours. Built by the Viceroy Giovanni Vega, 1551, because the malaria was so bad at Lentini. Named in honour of Charles V. There are the remains of an ancient fortress on the hills above Lentini.

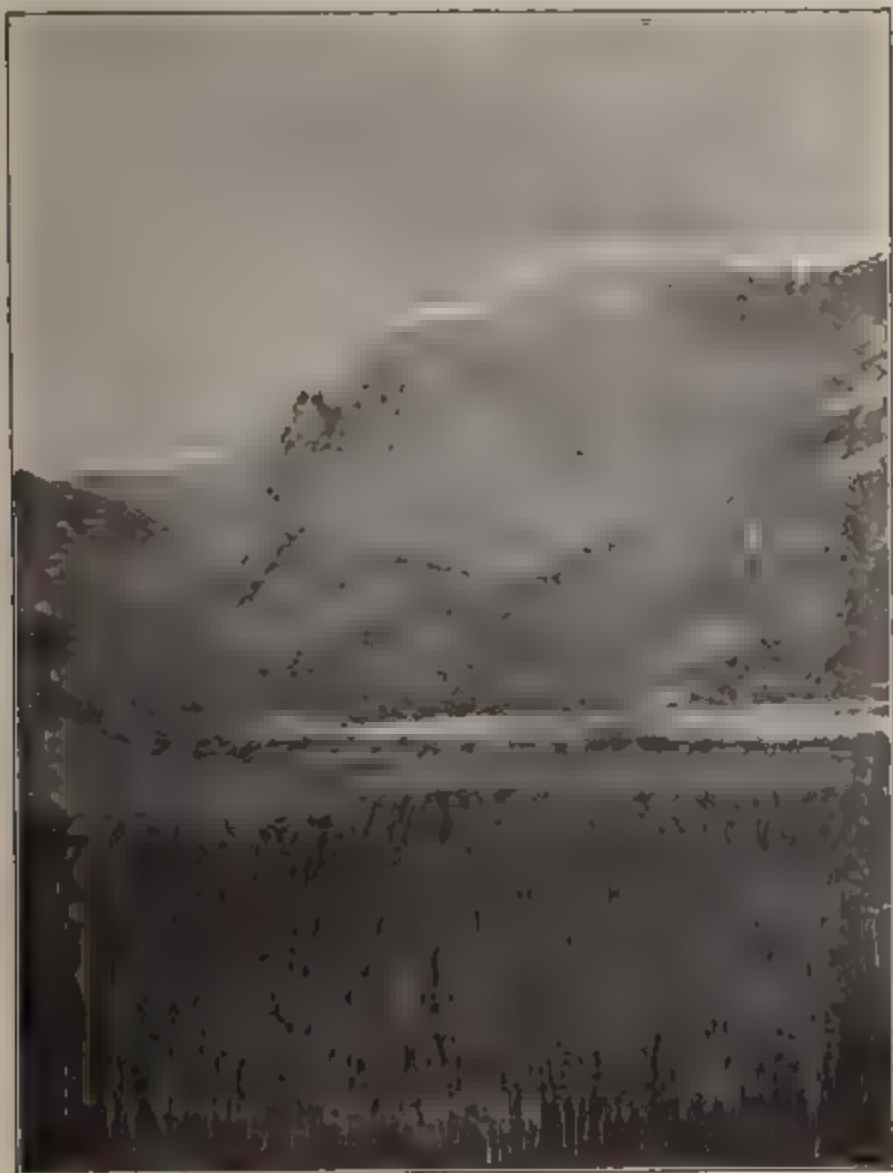
**Carlino.** A Neapolitan coin used in Bourbon times.

**Carlo Quinto.** The Emperor of Germany ruled Sicily, as heir of Ferdinand the Catholic, from 1516 to 1554. He took great interest in Sicily, which he visited, but unfortunately his activity chiefly took the shape of building moles and fortresses out of the priceless monuments of antiquity. At Syracuse he pulled down the amphitheatre to build the fortress which has lately been removed for an avenue of tenement houses, jerry-built. At Girgenti he used



the Temple of Jupiter for building the mole of Porto Empedocle. He is the Thomas Cromwell of Sicily. Almost any act of vandalism upon the great monuments may be traced to Charles V.

**S. Carlo** is the present terminus of the Corleone line.



A VIEW OF THE LANDING DOCKS IN ABOVE S. CARLO

**Carob, or Caruba** (*Cratonia siliqua*). One of the most beautiful of trees. Its glorious dark foliage makes an almost perfect hive in shape, and in spring its pretty round leaves are pink and brown when they come out. It has a double value. Its beans, the locust beans of commerce, said to have been the locusts that John the Baptist ate—though, since Kimberley was saved from starvation by a flight of locusts in the South African War, that roundabout explanation seems no longer necessary—are a most valuable fodder, and in time of drought the stock thrive on its leaves. The south of Sicily from Cassibile to Modica is thickly planted with carobs. There is a noble carob growing out of the ruins of the Olympieum at Girgenti.

**Carretto.** The two-wheeled cart of Sicily, which fits exactly into the ancient chariot-ruts. Though only about five feet by four, I have seen one with thirteen people in it, and another with a hundred chairs piled on it drawn by one donkey. For the elaborated ironwork and painting on these carts, see *Palermo, Carts*, the name by which foreigners know them.

**Carro** is generally a mere trolley on truck-wheels a couple of yards long, half a yard wide, half a yard high, also drawn by one ass. Used for heavy weights.

**Carthaginians.** The Carthaginians, who for 250 years contested the possession of Sicily, founded hardly any towns except Drepanum and Lilybæum, the modern Trapani and Marsala. The Motya near Marsala (S. Pantaleo), Panormus (Palermo), Solous (Solunto), and Modica, the Motya near Pachynum of Pausanias, were founded by the Phœnicians; and other cities, like Eryx, by the earlier races. At one period they were masters of every Greek town in the island except Syracuse. Like the Romans, they left cities long subject to them, like Acragas (Girgenti), Greek in all but government. The principal dates in the Carthaginian contest for Sicily were: 480 B.C., the day of Himera, the armies of Syracuse and Acragas under Gelo annihilated the gigantic host of Hamilcar, the father of Gisco; 409 B.C., Hannibal, the son of Gisco, revenged his grandfather by the destruction of Selinus and Himera; in 406 B.C., the expedition was begun in which were destroyed Acragas and all the Greek cities in the island except Syracuse, where the Carthaginian army was destroyed by fever and compelled to make terms; 397 B.C., Dionysius captured Motya, the Carthaginian headquarters, by storm; 339 B.C., Timoleon routed their army at the Crimesus; 310-307 B.C., Agathocles besieged Carthage; 264-241, the first Punic War; 247-244 B.C., Hamilcar, the father of Hannibal, held Ercta, the town on Monte Pellegrino, against the Romans in Panormus; 241 B.C., the Romans destroyed their fleet in the Ægæan Islands, which finished the war. They had no real power in Sicily after this. Beyond coins copied from the Greek and curious vitreous beads, a few architectural remains at Motya, Marsala, Eryx, Palermo (Via Candela), and Solunto (gold jewellery) and the necropolis at Birgi, there are hardly any Phœnician or Carthaginian remains in Sicily, though rich results may be expected from the ruins of Motya, on the island of S. Pantaleo, which belongs to Mr. J. J. S. Whitaker, who will excavate when the Government secure him in possession of the objects discovered and from interference with the work.

**Casa dei Viaggiatori.** A house built in the ancient Greek style. See Syracuse.

**Casks.** For the various kinds of casks in use in Sicilian wine-trade see *Marsala* and *Caratone, Bottaci, Botti grandi Botti usuali, mezzi botti, quartoroli, ottavi, trentini*. The *trentino*, containing 5½ gallons, is the funny lean cask which one sees used by water-carriers slung on mules and bringing in the farmer's new wine to the *bagli* at Marsala. It is so called because it holds thirty *quartucci*. There are also *ventini* and *quarantini*, but not so much used. The *trentino* is the cask of the country.

**Casina, or Villino.** The Sicilian term corresponding to our word villa, meaning a suburban house. In Sicily villa means a garden, which often has no house.

**Casmenæ.** A Sikel town, colonised by Syracuse in 644; now Spaccaforno. Giannotta thinks it was near Comiso. Rosolini and S. Croce also claim to be the site. They all of them have ruins which would do for Casmenæ. When the Gamori were expelled from Syracuse in 486 they took refuge here, but they were restored by Gelo a year later.

**Casr Janni.** The Saracen name for Castrogiovanni (q v ).

**Casr.** An Arabic corruption of *Castrum*, meaning a castle. The Royal Palace of Palermo was called the *Casr* in Arabic times, and the Corso of Palermo was therefore formerly known as the *Cassaro*, as the main street of Marsala is to this day. It enters into many Saracenic-Sicilian names.

**Cassibile.** A stat. on the Syracuse-Licata line. The river *Cassibile* is the *Cacyparis* of the ancients, on whose banks Demosthenes and 6,000 Athenians surrendered. There is also a mediæval castle here, and on Monte *Cassibile* a fine prehistoric necropolis.



THE RECONSTRUCTION OF A GREEK HOUSE THE CASA OF VIAGGIATORI  
AT THE CASTLE OF ERYX IN SYRACUSE

**Castellaccio** is the name of the castle of Monreale which crowns the hill above the cathedral.

**Castellaccio, Monte.** See *Cerda*. Famous for its "Pelagic" necropolis, with a megalithic wall on the north-east.

**Castellammare del Golfo.** The ancient port of Segesta, and still the nearest point for visiting Segesta, though the Alcamo-Calatafimi Stat. is more convenient. The direct line from Palermo to Trapani will proceed from here. The baths of Segesta are passed on the road; they are valuable for skin diseases. There is a Saracenic castle here and a fortress on a rock washed by the sea, which contains a vast baronial palace.

**Castellammare.** See Palermo. The harbour-fortress dismantled by the Garibaldians.

**Castelbuono.** Founded by a count of Geraci in 1269, but there has been a prince of that name since 1095. Here, since 1454, is preserved the head of its patron, S. Anna, the mother of the Virgin Mary. Two and a half hours from its stat. near Cefalù on the Palermo-Messina line. Has interesting remains of an antique feudal castle. In the mountains above is the ancient monastery of S. Maria del Parto, where the body of S. William is preserved. Mail-vetture from the stat. to Geraci Siculo, 7½ hours; Bivio Geraci, 8½ hours; Gangi, 9½ hours; Petralia-Soprana, 9½ hours; Petralia-Sottana, 10 hours.



CASTELBUONO THE CASTLE

**Casteltermini.** A great sulphur centre. Niccolo Cacciatore, the astronomer, was born here. One and a half hours by mail-vettura from Acquaviva-Platani Stat.

**Castelvetrano.** One of the chief towns of Sicily. A stat. on Palermo-Trapani line. The place from which Selinunte is visited. Formerly called Castello Entellino. Probably gets its name from "a post of veterans" from the Roman city, whose remains still exist in the neighbourhood. It has a hotel, the Bivio, called after the famous Garibaldian. Possible for foreigners, who can procure coupons for hotel expenses from Mr. H. von Pernull, Corso, Palermo, Cook's correspondent in Sicily. It is a rich city, 50,000 inhabitants, the centre of a most fertile district. The traveller should visit—

- (1) The Selinuntine aqueduct at Bigini.
- (2) The picturesque convents.
- (3) The churches of S. Domenico, with stucco reliefs of Antonino Ferraro.  
S. Giovanni Battista, containing a Gagini.  
Chiesa Maggiore, sixteenth century.
- (4) The ancient Gothic palace.
- (5) The Selinuntine Museum.
- (6) The remarkable new theatre, in the antique style.

There is a splendid medieval castle in the neighbourhood. Selinunte is reached by carriage (6 miles). See *Selinunte*.

**Castiglione.** A stat. on the Circum-Ætnean railway. This ancient city on the slopes of Etna presents one of the finest views in Europe. There are two medieval castles on the edges of precipices. As fine a *coup d'œil* as Durham.

**Castor and Pollux** (Castore e Polluce). Very popular gods in Sicily, where they were doubtless introduced by the exiled Messenians from the Peloponnesus under their Greek names, for they called the city founded to receive them after Tyndarus, the father of Castor and Pollux and Helen of Troy, though their mother, Leda, is also said to have borne them to Zeus.

**Castor-oil plant.** Grows finely in Sicilian gardens. It has run wild near Syracuse.

**Castrogiovanni.** See below, page 315



CASTELBUONO: THE TORRENT

**Castro-nuovo.** Stat. on Girgenti Roccapalumba line. The town, 5 kils. from the stat., has many ruins of castles and other edifices. It was rebuilt on two high rocks by Roger. There are remains of very ancient habitations round it, including a "Pelasgian" wall. A fine yellow marble is found here. The city stands on Monte Cassaro. Here, August 19th, 1302, was made the treaty between the Aragonese and Angevins, which ended the war of the Sicilian Vespers.

**Castroreale-Novara-Furnari.** A stat. of the Messina-Palermo line. Mail vettura to Furnari (town), 40 minutes; S. Biagio, 3½ hours; Bascio, 5½ hours; Montalbano-Elicona, 7 hours; Mazzara-Sant'Andrea, 1 hour; Novara di Sicilia, 3½ hours. The town of Castroreale is connected by a fine road, 11 kils. long, with the sea at Barcellona. Very interesting to the geologist, from the shells, madrepores, and fish petrified in its rocks. It stands in the Neptanian Hills. Its origin is essentially medieval, its walls and castle having been built by Frederick II. of Aragon, who gave it its charter in 1324. It stands on the territory of the ancient Crizina or Cristina,



and was capital of a very extensive district which includes places so far distant as Taormina, Savoca, Francavilla, and Barcellona. In the church of S. Marina is an ancient triptych of the Magi ; in SS. Annunziata is a Virgin sitting, by Gagini.

**Castroreale-Bagni**, or Termini Castroreale. Has a bathing establishment with hot sulphur springs, over 32 centig., in repute since ancient times. There is also an iron spring in favour with the anæmic, bottled as *Acqua di Castroreale*.

**Castrum-Johannis**. See Castrogiovanni.

**Casuarina**, or she-oak. An Australian tree with weeping foliage, grown in the Sicilian public gardens.

**Catacombs**. Sicily abounds in catacombs. Those of S. Giovanni, etc., at Syracuse (q.v.) are among the best in the world, superior to any at Rome in all points except that they have fewer emblems, frescoes, and inscriptions. They are of immense extent in a straight line, and have other streets branching off them. In places there is a second and a third street of tombs underneath them. There are other extensive catacombs at Syracuse. At Marsala there is an underground city of great size, but partly constructed for habitation as well as for burial purposes, because the city was peculiarly open to descents of the Saracens. At Syracuse also people used to live in the catacombs. At Girgenti there is a catacomb extending from the city to the temples, but this may have been a military work. At Palermo there are many catacombs, but nearly all closed by the authorities, except that containing the Cappuccini mummies outside the city. See *Syracuse*, *S. Giovanni*, and under various cities. See also the famous galleries of tombs at Palazzolo and in the Val d'Ispica.

**Catafalque**. (Ital. *catafalco*, a scaffold). A temporary canopy placed over the coffin of a distinguished person, and over the *sepolcri* or Gardens of Gethsemane which they prepare in Sicilian churches on Holy Thursday.

**S. Cataldo**. Stat. S. Caterina Xirbi-Girgenti line. The town 3 kil. from the stat. Founded 1600.

**Catania**. See below, page 325.

**Catania, Plain of**. Largest plain in the island. Very rich but very malarious. Hardly a house on it. The labourers live in the hill-cities above it, and ride to and from their work on mules.

**Caterer-cooks**. Well-off people in Sicily often make a contract with their cook. One form of the contract is to pay him so much per head per course. It is so hard to keep a check on one's servants and stores.

**Catenanuova-Centuripe**. Stat. on Catania-Palermo line. Catenanuova is a village founded in 1650 by the family of the present prince. Mail-vettura to Centuripe, 3 hours 20 minutes ; Regalbuto, 3 hours ; Agira, 3 hours ; Nissoria, 4½ hours ; Leonforte, 5½ hours. See *Centuripe*.

**S. Caterina-Xirbi**. Important railway junction between Palermo, Catania, and Girgenti. Mail-coach to S. Caterina-Villarmosa, 2 hours, which gives it its name.

**Cathedrals**. Sicily has always been extremely well-off for cardinals, archbishops, and bishops, and has a few notable cathedrals, such as those of Palermo and Monreale, only a few miles apart, Cefalù, Messina, and Syracuse, all of them containing noble antiquities. Catania is less interesting. There are also cathedrals at Girgenti, Mazzara, etc., and the Royal Chapel at Palermo, which is more beautiful than any of them.

**Cattolica**, Prince, one of the most important Sicilian nobles. See Palermo and Bagheria.

**Cattolica-Eraclea**. Nine and a half hours by coach from G. genti (five miles from the ruins of Eraclea-Minoa and the Sicilian city of Meara, q. v.). Built in 1642 by Prince Cattolica.



PRINCIPAL DOOR OF THE CATHEDRAL AT MESSINA

**Catulus, C. Lucatius**. The Roman Consul who ended the first Punic War by routing the Carthaginian fleet at the Battle of the Egatian Islands, B.C. 241.

**Cava d'Ispica**. See under Ispica, the most famous valley of troglodyte dwellings and tombs in Sicily. It stretches most of the way from Modica to Spaccaforno.

**Cavallari, Professor**. An eminent Italian antiquary who discovered the temple with the propylæa at Selinunte and restored the temple of Castor and Pollux at Gergenti.



**Cavea.** The auditorium of a Roman theatre.

**Caverns.** Sicily is a mass of caverns. It is nearly all rocky and nearly all hollow underground. It is consequently full of cave-sepulchres, catacombs, and subterranean chambers.

**Cave-dwellers.** The poor often live in the tombs and other caves, especially at Syracuse (q.v.).

**Cefala-Diana.** Stat. on the Corleone railway with Arab baths. Named from Niccolo Diana, who bought it in 1620.

**Cefalù.** The ancient Cephalœdium. A city on the north coast, 40 miles from Palermo. Its cathedral and mosaics are among the most famous in Sicily, and its prehistoric house is unequalled. See page 332.

**Cefalu.** Sicilian form of Italian *Cefalo*, a kind of fish—mullet or gurnet.

**Celandine.** The lesser celandine, the first conspicuous flower of the English spring, is common in Sicily, where its shield-shaped leaves are very common, fusing when you are hunting for wild cyclamens. They so often grow together.

**Celi, Professor,** director of the Museum at Girgenti, well known as an antiquary in Sicily.

**Cella.** The central or walled-in part of an antique temple. Called by the Greeks Naos. The church of S. Pancrazio of Taormina, and church of S. Biagio at Girgenti were each the cella of an ancient temple. See Syracuse cathedral. Girgenti, Temple of Concordia.

**Centigrade.** To turn Cent. to Fahr. double the Cent. number; subtract one-tenth of itself, and add 32. To change Fahr. to Cent., subtract 32 increase the remainder by one-ninth of itself, and take the half. Nine degrees Fahr. equal 5 degrees Cent.

**Celsus.** Born at Centuripa, in Sicily; the most celebrated Roman physician; flourished about 50 A.D., and wrote on rhetoric, history, philosophy, the art of war and agriculture, as well as medicine. His great *De Medicina* still survives and gives us the teaching of the Alexandrian School of Medicine. (Chambers.)

**Centuripe.** The ancient Centuripa, called until recently Centorbi. Three hours twenty minutes by mail-vettura from the Catena-Nuova Stat., Catania-Palermo line; the first purely Sikel town which lasted to Roman times. One of the largest and richest Roman towns in Sicily.

Centuripa was plundered by Verres; destroyed by the Emperor Frederick II. in 1242; restored by Francesco Moncada, Count of Adernò. According to Murray, it has the remains of an ancient bath with five large chambers north of the town; the Chiesa Matrice has broken Roman columns; S. M. Maddalena has fragments of a Roman cistern, mosaic pavement, etc.; there are remains of a small Roman temple in the Palazzo di Corrado; the Dogana, a Roman vaulted building; and tombs, in which have been found many terracottas, bronzes, and coins.

There is an ancient tower called the Corradino, probably in memory of Corrado Capizzi, who maintained himself here a long time against the Angevins. Freeman considers its situation as fine as that of Castrogiovanni. Each street stands on a lofty ridge which join in the centre of the town. There are two tall peaks. You can see the valley of the Simeto, and the whole mass of Etna, and the ancient cities of Agira, Troina, etc. "Remains of walls and buildings of respectable antiquity lie thick on the hillsides, and in some places reach to the hill-tops of Centuripa, witnessing to a former

extent of the city, within which it has greatly shrunk up, and to a measure of architectural grandeur to which the present town can certainly lay no claim. The masonry of Imperial times, with its heavy wide-jointed bricks, is there in abundance; fragments of stately columns lie in the front of the head church; there is much to remind us of the Centuripa, whose wrongs were set forth by Cicero, little or nothing to remind us of the city which became the ally of Nikias and Lamachos. It is disappointing, amid such a mass of later fragments, to find nothing which we are tempted to refer to the days even of the Hellenised Sikel" (Freeman, *History of Sicily*).

The beautiful bronze Roman coins of Centuripa have the head of Proserpine on one side, and a leopard or a plough with a bird sitting on it on the other. The people of Centuripa were allowed the unusual privilege under the Romans of holding land in any part of Sicily: which gave them great wealth. Nearly all Lentini belonged to them.

**Cerami.** Founded by the Greeks before the Saracen dominion. Mail-vettura 4 hours from Nicosia, which itself is 6 hours' drive from Leonforte Stat., Catania-Palermo line.

**Cerami, Battle of,** in which Roger the Great Count defeated the Saracens in 1064. "In the field of Ceramio, fifty thousand horse and foot were overthrown by one hundred and thirty-six Christian soldiers, without reckoning St. George, who fought on horseback in the foremost ranks. The captive banners, with four camels, were reserved for the successor of St. Peter; and had these barbaric spoils been exposed, not in the Vatican, but in the Capitol, they might have revived the memory of the Punic triumphs" (Gibbon's *Decline and Fall of the Roman Empire*, chap. lvi.).

**Ceretanum.** See *Giarratana*. It has very important remains of temples, sepulchres, a bath, etc.

**Cerda.** Stat., Palermo-Catania line. Mail-vettura to Cerda (town), 1½ hours; La Petra, 3¾ hours; Caltavuturo, 5¼ hours; Donaleggi, 8½ hours; Castellana, 9½ hours; Petralia-Sottana, 10¼ hours; Petralia-Soprana, 11¼ hours; Gangi, 14 hours. Forty kil. from Polizzi (q.v.). Monte Castellaccio with its "Pelagic" acropolis and megalithic wall is only 3 kil. from Cerda.

**Ceremonies.** There are many interesting ceremonies in Sicily, such as the splendid festas and processions of S. Rosalia at Palermo; S. Agata at Catania, the Good Friday procession of the Pietà at Palermo; the Good Friday procession rather similar at Randazzo; the Easter Sunday miracle play at Adernò (preceded by a procession of the Pace); the procession of the Corpus Domini with *stendardi* or Venetian masts at Marsala. See under Gethsemane, Gardens, for the Gardens of Gethsemane known as sepolcri, in which, especially at Palermo on Holy Thursday, the Christs are taken off the crucifixes and laid on the floor in a garden of coloured sand and pot-plants. See also under Palermo. There are carnivals at Syracuse, Palermo, etc. Funeral processions (at funeral services) are very fine on account of the picturesque dresses of the Burial Guilds. The Palm-Sunday procession is good at the Royal Chapel at Palermo. See under Palm-Sunday. The rending of the Lenten Veil at midday on Easter Saturday is interesting. The high altar is kept veiled all through Lent (q.v.). On Saturday at noon at Palermo the archbishop cuts a cord and lets the great veil, a hundred feet high, come down with a rush, while the bells ring out and the people cheer and throw up their hats. The Santo Sudario, or Shroud of our Lord, is shown on the Wednesday in Holy Week at S. Giuseppe. The poor make a great feature of S. Giuseppe's Day, March 19th.

**Ceres** (Cerere—the Greek Demeter), the corn-goddess and her daughter Proserpine, are the two most popular gods of Sicily. They were probably Greek deities and not native like the Dii Palici, though Cicero in his *Verres* says that the Sicilians believe that these goddesses were born in these districts, *i.e.* in the fields of Enna, and that corn was first discovered in this land. See Proserpine. The people of Enna could only be converted to Christianity by the identification of Ceres with the Virgin Mary. More than one antique statue of Ceres nursing the girl-child still exists at Castrogiovanni as the Virgin carrying the Child Jesus. No one who has seen these statues of Ceres can have any doubt that the millions of representations of the divine mother carrying the Infant Christ are an adaptation of the stereotyped Ceres carrying the infant Proserpine. Her temple at Enna was one of the most famous temples of the antique world. She had also important temples at Syracuse and Girgenti. See Proserpine and Enna.

**Cetrach.** The cetrach fern or scaly spleenwort, common in many parts of these islands, is plentiful in Sicily. Easily recognised by its notched, fleshy leaves, like the tail of a crocodile.

**Chæreas and Callirrhoe, the Loves of.** A Greek novel which claims to have been written by Chariton of Aphrodisias, secretary of Athenagoras, the rival of Hermocrates at Syracuse, whose speech is given in Thucydides. Callirrhoe was the daughter of Hermocrates, sister-in-law of Dionysius I., and the story supposed really to have been written at Alexandria is of unique interest as giving the first version of the plot used in *Romeo and Juliet*.

**Chalcidian Colonies in Sicily**—founded by Chalcis in Eubœa—Naxos and Xancla (afterwards Messana).

**Chapels, Mortuary.** See Campo Santo.

**Charcoal** is the principal fuel of Sicily, where the cooking is mostly done in tiled stoves with little holes filled with the red-hot embers, kept glowing by a fan of wild palm leaves.

**Chariot-ruts.** The Greeks made their roads by levelling the surface of the rock. In the course of ages the chariots made ruts nearly a foot deep, which acted like tram-lines, and are much appreciated by the *carretti* of to-day. There are numbers of them round Syracuse. See *Greek roads*.

**Charity.** Organised by foreigners at Palermo and Taormina. The Sicilians always give to beggars, but they have a poorhouse in many places called the Albergo dei Poveri. See *Beggars* and *S. Giuseppe*.

**Charles of Anjou.** In 1266, Charles of Anjou, the infamously wicked brother of St. Louis, to whom the Pope had coolly presented Manfred's kingdom of Sicily, defeated and killed Manfred at Benevento. In 1282, after sixteen years of French oppression, the Sicilians rose in the celebrated rebellion of the Sicilian Vespers. Peter of Aragon was brought forward as having married Constance, daughter of Manfred, and eventually the Aragonese displaced the Angevins. Among his other ill deeds Charles went to Trapani when the heart of St. Louis was being brought direct to Sicily and wrecked all the Crusaders' ships he could in order to steal their treasure.

Charles III., King of Spain 1759–1788, at eighteen conquered the Two Sicilies from the Emperor. He devastated ancient buildings for fortresses like the Emperor Charles V. See Carlo Quinto.

**Charms.** See Amulets.

**Charondas.** A lawgiver of Catana, before 494 B.C. See under Catania. His code, the "laws of Charondas," was accepted in the Ionian cities of Sicily.

**Charybdis.** The celebrated whirlpool in the Strait of Messina (q.v.). According to Homer, Charybdis was only an arrow's-shot from Scylla, so that from getting out of Scylla you went into Charybdis. Homer was unaware that Charybdis was a rip or whirlpool a good way from the shore, and called it "the other cliff, lying lower, hard by the first" (Scylla). "Thou couldst send an arrow across. And thereon is a great fig tree growing, in fullest leaf, and beneath it mighty Charybdis sucks down black water, for thrice a day she spouts it forth, and thrice a day she sucks it down in terrible wise. Never mayst thou be there when she sucks the water, for none might save thee then from thy bane, not even the Earth-shaker! But take heed and swiftly drawing nigh to Scylla's rock drive the ship past, since of a truth it is far better to mourn six of thy company in the ship than all in the selfsame hour" (Lang's translation of the *Odyssey*).

**Cheese.** Sicily has been famous since the earliest time for its cheeses. Many kinds are made, the most noticeable being a goat's-milk cheese, something like Port du Salut, made at Syracuse, mostly in tombs, and a goat's-milk or cream cheese as white as Devonshire cream sold in delightful little pottles of green rushes. Freeman, vol. ii. p. 399, says: "Even Athens, through the mouth of her comic poets, could acknowledge the skill of her Sicilian enemy in providing some special forms of good cheer. Hermippos, in mock heroics, calls on the Muses, who have their dwelling on Olympos, to celebrate, among the choicest things of every corner of the globe, the cheese and the swine of Syracuse. Philemon, in a later day, sang also of the cheese of Sicily, along with its varied garments, and with its doves—those, perhaps, of Eryx. In an intermediate age of Attic comedy, it was a Sicilian cheese for the purloining of which the thievish dog was arraigned before the Aristophanic tribunal. Sicily itself—the triangle having become a square—appears in the same play as the mortar in which its own cheese and other dainties were to be brayed together." There is much reference to cheese in Theocritus.

**Chemists' shops.** The *Farmacia* is a great institution in Sicily. In country towns it is a kind of club for the priests and other well-off people. Only the largest towns have chemists up to our ideas, and foreign patent medicines are difficult to procure elsewhere.

**Chersonesus, the Golden.** The Sicilian Golden Chersonese is the long sickle-shaped promontory of Milazzo between Messina and Tyndaris.

**Chestnuts.** There are chestnut forests in the mountains, especially on Etna.

**Chests.** The magnificent old wooden chests one sees in Sicily were sometimes used for flour, as in the Castello di Maniace; but more often used by the poor as wardrobes—a sort of wedding-chests. The prizes for curio-hunters are the superb ivory-covered chests carved by Saracen workmen in Norman times and the tortoise-shell veneer chests of baroque times, neither of them large.

**Chiaramonte family.** The greatest family in medieval Sicily were the Chiaramonti. In the fourteenth century they almost succeeded in grasping the crown of Sicily. For this Andrea Chiaramonte, the last of the race, was beheaded by Martin of Aragon in front of his principal palace, which stands on the Piazza Marina at Palermo (q.v.), which contains the roof that rivals the Bayeux tapestry. The name is always turning up in Sicily. In his valuable guide to Girgenti, the advocate Picone says that the Chiaramonti all sprang from Marchisia Prefoglio, an heiress of Girgenti, who founded the monastery of S. Spirito in that city in 1290.

**Chiaramonte Buildings.** Besides the Chiaramonte Palace on the Piazza Marina at Palermo (see Palermo, Dogana), the family built the church of S. Antonio Abate, the church of S. Antonio in the Via Roma, the church of S. Agostino, the church of S. Francesco dei Chiodari, and the Torre del Diavolo at Palermo, the Castello La Grua at Carini, and many famous castles in the country, as at Chiaramonte itself; Misilmeri, Siculiana, Gibellina, Favara, the seminary at Girgenti, a church at S. Stefano Quisquina. The public garden known as the Villa Giulia at Palermo, occupies the site of the villa of the Chiaramonte Palace.

**Chiaramonte Gulfi.** In the neighbourhood of the ancient Gulfi. Has a fine feudal castle of the Chiaramonti, and takes its name from instead of giving its name to the family. Reached by mail-vettura, 3 hours from Ragusa Superiore on Syracuse-Licata line.

**Chiaristella.** Has caves where some of the prehistoric objects in Palermo, given by the Principe di Mirto, were found.

**Chiesa Matrice, or Maggiore.** The proper name for the principal church in a Sicilian town where there is no cathedral, but Duomo is constantly used.

**Chimneys.** The houses in Sicily are flat-roofed like Eastern houses. Chimneys are a modern innovation. There are none in old-fashioned towns.

**Chiusa Sclafani.** Mail-vettura, 5 hours 20 minutes from Corleone Stat. on the Palermo-Corleone line, and 10 hours from Lercara on the Girgenti-Roccapalumba line. Founded in 1320 by Matteo Sclafani, Count of Adernò and Lord of Chiusa, whence its name. He was the rival of the Chiaramonti in designs upon the crown. See at *Palermo, Sclafani Palace*.

**Cholera.** Sicily has been scourged by cholera from time to time, but not recently, owing to the great improvements in sanitation and water.

**Churchyards in Sicily.** Do not have graves, but gardens surrounded with balustrades and decorated with figures of saints.

**Church of England**—at Palermo is in the Via Stabile; at Taormina, at S. Caterina; at Messina in the Via Secondo del Grand Priorato; there are seamen's rests at Palermo and Messina.

**Christ, Mosaics of.** The three vast mosaic Christs at Cefalù (q.v.), Monreale (q.v.), and the Cappella Reale at Palermo (q.v.), are among the chief objects in art, not only in Sicily. They represent a middle-aged ascetic with a dark beard thin on the chin, an aquiline nose, and a face very wide between its strong prominent ears. The face has infinite tenderness, but is the face of a man of boundless energy, the founder of a religion, not the meek type of the Christ on the Ring of Tiberius. It represents the tradition preserved from apostolic times by the Calogeri, the mosaic-working hermits of Mount Athos, who actually constructed the mosaics of Cefalù. It may therefore be taken to be the real Christ. The same type occurs in a mosaic at the west end of St. Mark's, Venice.

**Christian, John.** The first Englishman, a Manxman, buried in Sicily (at the Woodhouse Mausoleum, at Marsala, in 1793).

**Chroniclers.** Few English writers, except Prof. Freeman and Mr. Marion Crawford, have drawn sufficiently on the monkish chroniclers, such as the *Chronicon Siculum*, which recapitulates the events of the forty-seven years during which the Saracens completed the conquest, beginning with the statement that they came to Sicily in the middle of July, 827.

**"Chronicon Siculum."** See preceding par.

**Chryselephantine.** Derived from two Greek words meaning gold and ivory. The doors of the temple, which is now the cathedral at Syracuse (q.v.), were chryselephantine. See Cicero's *Verres*. The most famous chryselephantine work of antiquity was the statue of Athena in the Parthenon at Athens. The flesh was ivory, the clothes were gold.

**Ciacchia di Capaci.** From caves near here prehistoric objects were found, which are in the Palermo Museum.

**Cicero.** One of the best ancient authorities for Sicily is Cicero, especially in his oration against Verres, his *De Deorum Natura*, and his Tusculan Disputations. He was quæstor at Lilybæum, B.C. 75, and went to Sicily to collect materials for the indictment of Verres, B.C. 70. See Syracuse, Messina, Enna, Segesta, Verres, etc., and the finding of the *Tomb of Archimedes*.

**Ciminna.** By mail-vettura, 3 hours from Baucina Stat. on Palermo-Corleone line. Only the ruins of a castle at its highest point.

**Cinisi-Terrasini.** A stat. on the Palermo-Trapani line. Both towns are 2 kil. from the stat., and are unimportant. The former lives by manna and the latter by fish. Terrasini is *Terræ Sinus*, it being on the Gulf of Castellammare.

**Cipollino.** The marble used so extensively for the panels below the mosaics in the Cappella Reale, Palermo, Monreale, etc. It is white, but veined like the wild onion, from which it derives its name. It is used mostly in panels about six feet by three, surrounded with ribbons of mosaic.

**Circum-Ætnean Railway.** See page 593. To go by this line, which runs round the back of Etna from Catania to Giarre-Riposto, is like taking a drive, at first between the most glorious wild flowers, and afterwards round the shoulders of the great mountain. One passes Adernò, Paternò, Bronte, Randazzo, Maletto (for Maniace), Castiglione, etc. (q.v.). It is a light railway, and more like a steam tramway. See also Catania. The place to stay at is Randazzo (Albergo d'Italia).

**Cistercian Order, The.** Was founded by an Englishman named Stephen Harding at Cîteaux in Burgundy. They were reformed Benedictines, and were much the most popular order in England, where most abbey ruins are Cistercian. In Sicily their influence was principally at Palermo, on account of the English archbishop Offamilia, who built the cathedral and the Church of the Vespers, which is itself Cistercian.

**Cisterns, bottle-shaped.** There are an enormous number of antique bottle-shaped cisterns, varying from six to twenty feet deep, at Girgenti, and a good many at Cefalù and elsewhere. They can best be understood by seeing those which have been cut in sections by the railway line from Girgenti to Porto Empedocle. In Roman times they were often used for tombs. The fine catacomb called the Grotta di Fragapane, at Girgenti, was developed out of one of them.

**Cistus.** The beautiful white and pink cistus, which looks something like a wild rose, is not so common in Sicily as at Capri, but it grows on the mountain at Savoca, etc.

**Cities.** All Sicilians live in cities, and they call anything larger than a village a city. Except the great seaports they are generally on the tops of hills, partly to escape malaria, partly to escape brigands and corsairs. The poorest people ride down from the cities to their work on mules or asses. The animals board themselves while their masters work, and get nothing else to eat.



**Citric acid.** Manufactured in large quantities from lemons in Sicily—as the smells tell you.

**Citron.** Like other citrous fruits, is largely grown in Sicily.

**City, subterranean.** See Marsala.

**Ciullo d'Alcamo.** The first writer to use the Italian language. Born at Palermo towards the close of the twelfth century. His real name was Vincenzo. In Sicilian "Vinciullo." Only one canzone proceeding from him is believed to have been written in the reign of the Emperor Frederick II. Ginguené doubts if it ought to be called the first Italian document, it is so far from the ordinary language and so near the Sicilian; but he is generally accepted. His poems were published first by Allacci, and reprinted by Crescimbeni in his history, *Istoria della Volgar Poësia*. See Tiraboschi.

**Cleon.** A Cilician slave of Agrigentum who revolted at the same time as Eunus. At the head of an army of 5,000 armed slaves he marched to join Eunus, and magnanimously consented to serve as his lieutenant. At the end of the war, when Enna was on the eve of capture, Cleon sallied out, sword in hand, and was killed. See *Eunus* and *Slave War*.

**Cloaks.** The cappa or capote (q.v.) of Sicily is a great institution. It is the foreign artist's standby. The men all over Sicily wear much the same cappa, mostly of dark blue cloth, reaching below the knee, with a hood which they use freely in cold or wet. In most places it is a rather rough cloth, but sometimes, as at Modica, a faced cloth, and sometimes black instead of blue. At Adernò, where people wore the old Greek costume till 1794, the cloaks are silver-buttoned and braided. The women also wear cloaks instead of shawls at Modica, where they are made of dark-blue faced cloth, and at Randazzo, where at festas they wear cloaks of white cloth. The women's cloaks are short, only coming down to the thighs. A woman would say that they were half-length at Randazzo, three-quarter length at Modica.

**Cloisters.** In a country so full of churches and convents there are necessarily innumerable cloisters. But as earthquakes also are innumerable, only a certain number of them are earlier than the seventeenth century. The Arabo-Norman cloister at Monreale is the finest in Europe, but it has no near rivals. The best Norman and Gothic cloisters are those at the Eremiti; S. Domenico, the Quaranta Martiri, the Magione, and S. Maria di Gesù at Palermo; the cathedral at Cefalù; S. Maria di Gesù at Modica; and S. Francesco at Messina. There are some beautiful Renaissance cloisters, such as S. Caterina and S. Domenico at Taormina, and the two cloisters in the museum at Palermo, and the cloister at Randazzo, which is a post-office.

**Clubs.** All the great Sicilian cities have their clubs, and some have Alpine clubs. See Palermo, etc. But they are little used by strangers.

**Cluverius.** Philip Cluver, the prince of geographers, was born at Dantzic, 1580. He published his "Universal Geography" in 1624, and his *Italia Antiqua* in 1624. He is a much quoted authority on Sicilian topography. His *Sicilia Antiqua* was published separately at Leyden, 1723.

**Coaches.** Sicily has an elaborate system of mail-vetture, though most of them would hardly be called coaches, even where they are drawn by four or five mules or horses. They are very rough, and the insides are unbearably stuffy, and many of them are hardly bigger than cabs. But they carry the mail, and are the only means of reaching cities like Nicosia unless you charter a carriage.

**Coal.** Practically only used by foreigners and the hotels which cater for them. Where coal is spoken of as being produced in Sicily by foreigners' books it is generally a mistranslation for charcoal.



**Cocalus.** King of Camicus (q.v.) is about the only Sicanian king whose name has come down to us.

**Cocchiere.** Coachman. The term you use in addressing a cabman.

**Coffee-pots.** Moorish. In Palermo the ordinary coffee-pot in use is the copper or brass one of a pure Moorish shape, which is thrust into the ashes to warm it.

**Cognac.** Excellent cognac is made at the Baglio Ingham and on the Hon. A. N. Hood's Bronte estate. The best machinery is used, and the best French experts are employed. Sicilian cognac is rapidly gaining favour, being notoriously of pure grape spirit.

**Coins.** Goethe wrote of the coins of Sicily :—

“What a satisfaction, even cursorily, to glance at the fact that the old world was sown thickly with cities ; the very meanest of which has bequeathed to us in its precious coins, if not a complete series, yet at least some epochs, of its history of art. Out of these cabinets there smiles upon us an eternal spring of the blossoms and flowers of art—of busy life, ennobled with high tastes, and of much more besides. Out of these form-endowed pieces of metal the glory of the Sicilian cities, now obscured, still shines forth fresh before us.”

The coins of ancient Sicily have never been equalled. By the consensus of all experts the finest coins in the world are the great decadrachms struck by the Syracusans after their conquest of the Athenians, 413 B.C., from the dies engraved by Euænetus and Cimon. They bear in their exergue, a kind of predella under the main design, representations of arms borne by the Athenian hoplites, showing that they are trophy coins. In Sicily they are called the medallions, *i medaglioni*. They bear on one side a glorious high-relief head of Arethusa, as beautiful as anything which has come down to us in the whole history of Greek sculpture. Euænetus and Cimon were the Phidias and Praxiteles of Dorian Greece. On the other side they show a galloping four-horse chariot. It is a curious feature of the great Sicilian coins that they bear the name of the engraver. We can be even more certain of the masterpieces of Euænetus and Cimon, Eumenes, Sosion, and Euclidas than of the works of the great Attic and Rhodian sculptors. These coins are mostly of silver. There were a few very beautiful small coins of gold and of the compound half-gold, half-silver, pale yellow in colour, which was called electrum. There are quantities of copper coins, some of them quite beautiful, though the rust affects their outlines. See the Coins of Syracuse, Girgenti, Agira, Catania, and other principal towns. A good specimen of the decadrachm of Euænetus when you can get one is worth £60 in Sicily. The Golden Age of Sicilian coins was about the end of the fifth century B.C. But there were revivals under both Agathocles and Hiero II. The first fine coins date from the reign of the tyrant Gelo, whose wife, Damarete, received a ransom or present from the conquered Carthaginians, which was coined into the fine pieces known as Damareteia ; the beautiful archaic head is supposed to be a Victory. See Syracuse. The Phœnicians showed their good taste by imitating the most beautiful of the Greek coins. The Roman coins are, as a rule, quite inferior, and many of them are very common ; but there are a few of singular beauty, including a Cupid copied by Correggio in his Danaë exactly, and the famous Trinacria copied by the sculptor Marabitti a hundred years ago, when he was ordered by Maria Carolina to find a coat-of-arms for Sicily, from a coin of Julius Cæsar, which was in its turn copied from a drachma of Agathocles of much inferior beauty.

Coins are easy to collect in Sicily. They are always being dug up by people

who have no right to them and sell them for their value in silver. Sometimes the collector escapes the middle man and secures immense bargains. Where a long price is asked it is best to consult the director of a museum, a courtesy never refused in Sicily. But you can often buy coins for less than they would cost if they were imitations. See under *Exergue, Obverse, Reverse*.

**Coinage.** The present coinage of Sicily is, of course, the same as that of Italy. For sums over two francs one uses Banca d'Italia or Banca di Sicilia notes. Five-franc pieces of any country are current. Lower denominations are refused. No franc is good which is anterior to 1863, and there are very few good Victor Emmanuel silver coins in circulation except those dated 1863 and 1867. Coins bearing the present King's head are apt to be false. There are lots of spurious ones about which the foreigner can hardly distinguish from the real. The 20 centimes nickel pieces are constantly bad, but they are so hard to distinguish that it is best to refuse them altogether.

French and English coins are sometimes accepted. In the remote parts the common people still reckon in the terms of the Bourbon coinage—onze, tari, and grani. A grano is worth 2 centesimi, a tari 42 centesimi, an onza is 12.75 francs, though they are no longer current. In other parts sums to value of a franc or two are reckoned in soldi, e.g. 28 soldi or 1 franc 40 c.

**Colazione.** The Sicilian breakfast, which we consider lunch, eaten between 11.30 and 12.30. It generally consists of soup, an entree of macaroni, polenta, or what not, meat, cheese, and fruit, with wine.

**Collesano.** Above Cerda. Two and a half hours by mail vettura from Campo-Felice. Porphyry, quartz, jasper, and agate found here. It has a sulphur spring and a church tower belonging to an ancient castle of 1060. Near Collesano are the highest peaks of the Madonian Mountains. Monte S. Salvatore, 6,255 feet; Pizzo-Antenna, 6,470 feet. Excursions can be made to the Monte Nebrodi or Caronian Mountains.

Above Collesano are some very interesting buildings, which Dr. Orsi considers to be Byzantine, but Comm. Luigi Maucci considers to be pre-historic buildings of the same epoch as those of Cefalù.



COLLESANO

**Colli.** At caves here prehistoric objects were found, now in the Palermo Museum.

**Colonne, Guido delle, and Colonne, Otto delle,** were two fourteenth-century Sicilian poets born at Messina; among the earliest writers in the vernacular.

**Column and Ball.** A favourite form of gambling in cheap Sicilian gambling-houses.

**Columbara.** An island at the mouth of the harbour of Trapani.

**Columns.** Sicily is full of antique columns. Some are left *in situ* in the ruins of classical buildings; others carried off to adorn churches or private buildings. The Greek columns are mostly fluted. Those of the Olympeium at Girgenti are so vast that a man can stand in one of the grooves. In one Sicilian temple the grooving was only half done when the Carthaginians destroyed the city. The Greek columns are mostly made of the local stone, which turns a beautiful gold colour. The Roman are of granite as in the cathedral of Messina, or precious marble as in the Cappella Reale at Palermo.

**Comacine.** The name applied to the bands of Lombard workmen who, originating at Como, wandered all over Europe. A characteristic feature in their work was the introduction of lions as the basis of door-columns, as in the cathedral of Messina or S. Maria dei Miracoli at Syracuse.

**Comiso.** A stat. on the Syracuse-Licata line. Some people place the ancient Casmenæ here, which was founded by the Gamori of Camerina when they were driven out by the Cyllyrii or plebeians. See Casmenæ. Here was the fountain of Diana, which would not mix with wine in the hands of women who were not chaste.

**Comitini-Zolfare.** Stat., Girgenti-Roccapalumba line.

**Conca d' Oro.** The plain on which Palermo stands. Said to be called the Golden Shell on account of the vast number of orange and lemon trees, which make it golden with their fruit. It is rather the shape of an inverted shell, in the best-known part, that which lies between Monreale and the opposite mountains. It is the most fertile region in Sicily, covered with orchards of oranges, lemons, nespoli, almonds, plums, peaches, olives, and other trees.

There is a regular system of irrigation. The Conca d' Oro may be said to extend almost from Cerda to Carini, and is fertile right to the edge of the sea. It is full of queer Eastern-looking farmhouses, and is in every respect the Garden of Sicily. The best views of it are from Parco and from the garden of the Benedictine Convent at the back of the cloister of Monreale.

**Concordia.** The name of a temple at Girgenti (q.v.), the most perfect in the island.

**Confraternities.** See Burial Guilds.

**Conrad IV.,** King of the Romans. Second son of the Emperor Frederick II., King of Sicily from 1250 to 1254. But the Crown was usurped by Manfred, a natural son of Frederick II. Conrad was buried in the cathedral at Messina, which was partly destroyed by the fire which broke out during his obsequies. See Messina.

**Conradin.** A son of Conrad. King of Sicily from 1264 to 1268, though Charles of Anjou was crowned King of Sicily in 1266. He led an army into Italy, and after some initial victories was utterly defeated in August at Tagliacozzo, 1268; tried, condemned and executed in the market-place of Naples. He was buried in the Carmine at Naples, where (1847) Maximilian of Bavaria erected the Thorwaldsen monument to him. He has figured largely in romance. He died at sixteen.

**Constance**, daughter of Roger, King of Sicily. Married the Emperor Henry VI., who succeeded to the crown of Sicily in her right. By him she was the mother of the great Emperor Frederick II. These two and Henry's father, Barbarossa, are Dante's "three blasts of Suabia" (*Paradiso*, iii. 118).

**Constitution, the Sicilian.** See Bentinck.

**Contessa-Entellina.** Six hours by mail-vettura from Corleone Stat., Palermo-Corleone line. Founded 1450 by an Albanian colony flying from the Turks, under the shadow of the ancient castle on the hill of Calata-Mauro, which has caves of alabaster and gesso. Eight kil. from Contessa are the ruins of ancient Entella (q.v.), which cover a circuit of four miles.

**Convents.** Sicily abounds in convents, mostly used by the Government for barracks, post offices, etc. See *Badia*, which is what we call a convent (for nuns as distinct from monks).

**Convolvulus.** The convolvuli are found everywhere in Sicily. One with small blossoms mottled with very bright blue, is particularly noticeable and beautiful.

**Conzatori.** Cask repairers in the Marsala Baglj.

**Cooking.** Sicilian cooking is seldom bad. They cannot always get good cuts of meat, but they do their best with it even in quite humble places. Oil is not used except for certain dishes, such as salads, artichokes, etc. The Sicilians might be called a nation of cooks.

**Cooking-baskets.** See Basket-stoves.

**Cookshops.** A noticeable feature is the prevalence of cookshops over restaurants. The Sicilian is not addicted to restaurants; but fuel being a difficulty, he likes to buy his food cooked. Palermo abounds in picturesque people's cookshops, treasure-troves to the artist with their long, beautifully clean stoves covered with rich old tiles and dotted like a cribbage-board with little holes to contain charcoal embers. Then there is a fine array of glittering brass and copper cooking vessels, often some good old plates, and sometimes an old brass lamp of fine design, though flares are taking their place. These cookshops are generally mere cupboards open to the busy thoroughfare, without glass. Their owners never seem to go to bed or go out. They seem to stand and cook and smile and give small change, from one end of the year to the other. Lent may do something for them.

**Cook's Touring Agency.** Cook's correspondent in Palermo, who sells every description of railway and steamship ticket, is Mr. Hans von Pernull, who has an office at 93, Corso Vittorio Emmanuele. Excursions are formed with special trains to Segesta, Selinunte, Cefalù, Piana dei Greci, etc.; and a hotel in connection with the office has been planned at Castrogiovanni, the ancient Enna. Mr. Von Pernull talks several languages, and gives every description of information.

**Coppersmiths.** There is a great deal of beaten copper-work in Sicily, often of fine medieval forms. See Palermo under *Coffee-pots* and *Copper-workers' street*.

**Coral of Trapani.** A great deal of coral is found off Sicily; the principal coral ports are Trapani and Messina. The coral in the caves at Syracuse is unimportant. The coral of Trapani is largely used in making monstrosities and church embroideries. There are some coral exhibits in the museum at Messina and Palermo. All sorts of charms, such as hands and phalli made of coral, fill jewellers' shops; but their specialty is the antique cameo carved of coral into the head of our Lord or some mythological scene.

**Coral-tree** (*Erythrina*). A subtropical tree with large scarlet flowers rather resembling coral. A favourite in Sicilian gardens.

**Corinthian Capitals.** See *Capitals*.

**Corinth** was the mother-city of Syracuse, and their intercourse was always most intimate. They sent each other help. Without Corinth Syracuse might have succumbed to Athens, and later Corinth sent Timoleon with ten ships to rescue Syracuse from the tyranny of Dionysius II. Her influence was much felt thereby, for Timoleon revolutionised Sicily. It is a mystery to me why Greek histories say so little of Corinth, which had a career of unbroken prosperity till the Romans, under Mummius, sacked it.

**Corleone.** A stat. on the Palermo-S. Carlo line. Until recently the terminus. From Corleone Stat. there is a mail-vettura to Palazzo Adriano, 6½ hours; Campo-Fiorito, 3 hours; Bisacquino, 4½ hours; Chiusa-Sclafani, 5 hours; Burgio, 9 hours; Villafranca-Siciliana, 9 hours 10 minutes; Lucca-Sicula, 9 hours 40 minutes; Sambuca-Zabut, 8½ hours; Sella-Misilbesi, 10¾ hours; Menfi, 13 hours; Sciacca, 16½ hours; Contessa, 6 hours; Corleone post office, ½-hour; Centa Vernaro, 4¾ hours; Prizzi, 3¼ hours.

Corleone is the Arabic Korlioun. The Emperor Frederick II. ceded it to a colony of Lombards. Its inhabitants were the most determined enemies of the house of Anjou. In 1536, says Fazello, the earth opened and ruined the city to its foundation. The Moorish type is thought to be very strong in the inhabitants of this district, who have a bad name for highway robberies.

**Corpus Domini, Procession of.** One of the great Catholic processions of the year. It can be well seen at Marsala.

**Corsairs' towers.** Medieval towers for the protection of the coast against corsairs may be seen between Palermo and Termini.

**Corsari.** Between Palermo and Bagheria, a stat. on the Corleone line. Called also Acqua-Corsari. Named from a corsairs' tower.

**Corso.** Nearly every town in Sicily has a Corso for its main street, named after Victor Emmanuel II., King Humbert, or the present king. It has a proper name added to it in writing, but is spoken of as the Corso.

**Cortes, Descendants of.** The family of the Duke of Montelone. The family name is Pignatelli-Cortes. It has immense possessions in the south of Sicily.

**Cossins, R. B.,** the English Vice-Consul at Marsala, when Garibaldi began the revolution there which drove out the Bourbons.

**Cortili, or Courtyards.** Almost every house of any pretensions in Sicily is built round a cortile. Some of them, like that of the Palazzo Aiutamicristo, at Palermo, are very old and very beautiful, comparable to that of the Bargello at Florence; but there are very few Gothic courtyards. They usually date from the sixteenth century onwards. As the owner generally does not use the ground floor, all manner of queer trades go on in them. At Syracuse and Marsala quite humble palazzetti are built round courtyards. See under Palermo, Syracuse, Marsala.

**Costermongers.** Sicily abounds in costermongers with donkeys, though one does not at first regard them in that light. Their cries are most extraordinary, and they begin at daylight. I have compared them elsewhere to jodelling, they are loud and long, and not unmusical. The Sicilian costermonger generally sells only one thing—all fennel, or all artichokes, or all

broccoli, and he quite as often piles his wares on his donkey or his head, as he piles them on a cart. He may be a baker, or a draper, or a bootmaker, or a knife-seller, or a jar-seller, or a water-seller. But perhaps these trades are rather peddling. His physique is not so good as the British coster's.

**Cosyra.** A Phœnician colony in the island of Pantelleria, which has all kinds of prehistoric remains.

**Costumes.** See chapter on Costumes.

**Cotillons.** The cotillon is very fashionable at Palermo balls. As much as £300 has been spent on presents in my personal experience.

**Cottabos.** The Greek game of throwing a compact jet of wine at a mark is said by Freeman to be of Sikel invention. It was also popular among the Etruscans.

**Cottages.** There are few in Sicily, the people mostly living in cities, either under the palaces of their betters or in tenements. A few may be seen on the outskirts of cities, generally either two-storied with some sort of a balcony, or utter hovels with nothing but a door. The cottage was not suitable to this malaria- and robber-scourged country.

**Cotton** was grown in large quantities and of a good quality during the American War in the southern districts of Sicily. Since then its output is all absorbed by the Italian mills, but English cotton-spinners might with advantage grow cotton for themselves in Sicily again. There is a numerous and superb peasantry, accustomed to very low wages, and all of them gardeners by instinct. Sicily is so near England and so near water-carriage in its cotton districts that Manchester would find it one of its easiest sources of supply.

**Courtship.** The peculiarity of Sicilian courtships is that no introduction is necessary if the parties are not acquainted. But for a man to make any kind of advances to a girl unless he intends to propose to her is a deadly insult. If she accepts his attentions he sends a go-between to her family to arrange the terms. If they refuse it is quite regular for him to kidnap the girl and marry her with her connivance. In the country towns he lingers under her window at night, perhaps serenading. She opens her lattice wider every night and drops him a flower, or some other gage to show that he may demand her hand. Breaches of courtship are avenged in the most violent manner. They are much more serious than a breach of promise in England.

**Cow-harness.** Both milch cows and the draught oxen wear huge wooden Gladstone collars, a bell being attached to the former, and harness, generally of rope, to the latter.

**Cranesbill.** The cranesbill or wild geranium family are as common in Sicily as they are in England. The rose-coloured geraniums planted along the railway lines have formidable cranesbills for the seed-pods which gave the family its name.

**Cratera.** A Greek bowl for mixing wine in. A very fine specimen from the Temple of Bacchus at Syracuse now acts as the font in the cathedral. There is another in the cathedral at Naples.

**Cratere** is the Italian for the crater of a volcano.

**Crescenzo, Antonio.** A Sicilian painter of the first half of the sixteenth century. The splendid fresco of the "Triumph of Death" in the Sclafani Palace at Palermo and the S. Cecilia in the cathedral at Palermo are no longer attributed to him.



**Crimesus, at the Battle of.** Timoleon, with 11,000 Syracusans and mercenaries, routed 70,000 Carthaginians, B.C. 339. It is, according to Freeman, the southern Crimesus, the right branch of the Selinunte Hypsas, now known as the Belice. His men were terrified by meeting mules laden with the selinon plant, because the monuments of the dead were crowned with celery. A proverb spoke of one who was sick unto death as one who would soon need his celery. But Timoleon reminded his men that selinon was used to crown the victors at the Isthmian games of their mother-city Corinth. This turned the omen to a very good one. At the same time the soothsayers pointed out two eagles in the sky, one screaming defiance and the other carrying a struggling serpent. The Carthaginian army, though not so numerous as some of their hosts, contained 10,000 of the sacred band of Carthage. Timoleon won the victory by attacking the Carthaginians when only part of them had crossed the river and before they had time to re-form. Even then he only gained the victory by a fierce hailstorm, which beat in the faces of the Carthaginians and blinded them, and made the ground too slippery for their tactics. Both Plutarch and Diodorus give picturesque accounts of the battle.

**Crispi, Francesco.** Late premier of Italy. Born at Ribera in Sicily, October 4th, 1819. Called to the bar in Palermo; joined the unsuccessful revolutionary movement of 1848; organised the successful revolution of 1859-60, re-entering Sicily with Garibaldi. Premier 1887-90, and Premier 1894-96. A great Triple Alliance man. He was deputy for Palermo in the Italian Parliament, and it was his knowledge of Sicily and the revolutionary societies which averted the threatened revolution in Sicily in 1896. (Chambers.)

**Croce, Cape S.** One of the principal capes of Sicily. Between Syracuse and Augusta; a conspicuous object to ships passing up the Strait of Messina. Visible from both Taormina and Syracuse.

**Crocus.** The pretty mauve crocus which shows hardly any leaves is common in Sicily. It is the *Crocus sativa*, or saffron crocus. Saffron is much used in food in Sicily, and from its dried stigmas is made the dye so popular with the ancients and now the commonest colour for the headkerchiefs of the women.

**Cruelty to Animals, the Society for the Prevention of.** See under Palermo, which has the most successful society in Italy.

**Crupi, Sig. Giovanni.** Of Taormina. One of the best landscape photographers in Europe.

**Crusaders.** The two Sicilian towns most identified with the Crusades are Messina and Trapani. Richard I. spent six months at Messina in 1189. He stormed the city and was drastic. Edward I. was twice at Trapani. It was to Trapani that the heart of S. Louis was brought back by the Crusaders. Odo, Bishop of Bayeux, brother of William the Conqueror, died at Palermo on his way to the Crusades.

**Curios.** Sicily is the paradise of the curio-collector. It abounds in cheap and genuine curios. The principal specialties are coins, especially Greek, terra-cotta figurines and vases, antique jewellery and bronzes, old lace, embroideries; ivory, pearl, and tortoise-shell work; corals, majolica, old silver, smalti, fans, hammered ironwork, brass, etc. See chapter on Curios, *Antichità, Bargaining*, etc.

**Curio-shops.** Roughly speaking of three orders: the expensive professional curio-shop, the humbler professional curio-shop, and the general dealer, where you get the greatest bargains. See under Palermo, Taormina, etc.



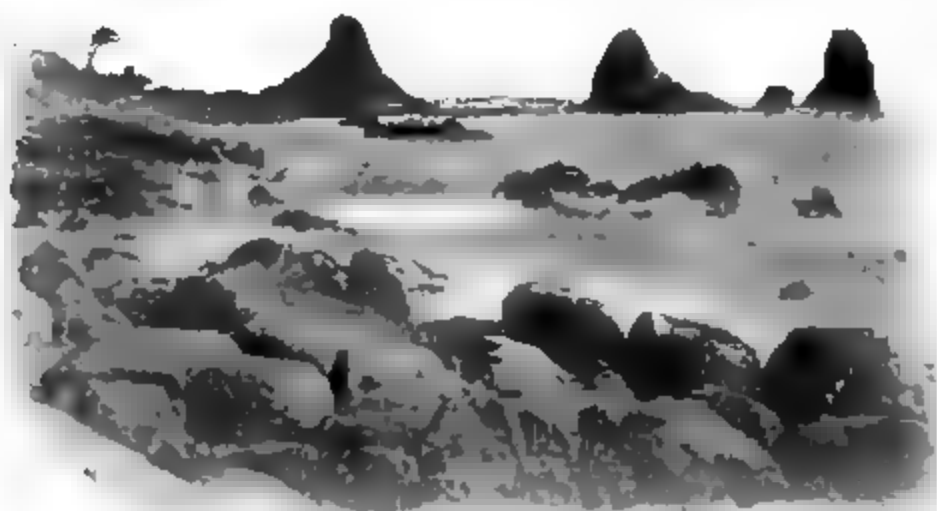
**Custard Apple.** The custard apple grows and fruits in Sicilian gardens.

**Custode.** Simply means a watchman or caretaker. But the term is generally applied to the uniformed caretakers who have charge of the national and public monuments, who are often very good guides to the objects in their charge.

**Cuttlefish, or Calamaio.** A favourite delicacy in Sicily. It gets its name from *calamus*, a pen, because it contains all the materials for writing within itself—the pen, the ink, and the eraser. Fishermen are very fond of pulling out the pen to show you.

**Cyclopean buildings.** The term Cyclopean is applied to any polygonal building; but there are two well-marked varieties in Sicily: the work of the Sikelians where the stones are not, as a rule, enormous; and the Megalithic remains at Eryx, Cefalù, Collesano, Pantalica, and above Termini (q.v.). The Sikelian masonry may be seen at Naxos and on the road up to Taormina just outside the Messina Gate.

**Cyclops.** The best-known country of the Cyclops lies between Etna and the rocks of the Cyclops opposite Acireale and Aci-Castello. Virgil and Homer have written much about them. Mr. Butler identifies them with the Læstrygonians, and says that the Cyclops had two eyes, their names merely signifying round-faced, moon-faced. He says that they were the conquered remnant



ACI-CASTELLO: THE ROCKS OF CYCLOPS

of the old Sican inhabitants of Mount Eryx; that they owed their repute for gigantic stature to the huge size of the stones with which their walls were built, which belong to the true Megalithic age when it was cheaper to carry than to cut. People think that "the men who built with such large stones must have been large men, whereas in reality they were only economical men." The Ninth Odyssey is taken up with Ulysses' adventure with the Cyclops. The rocks of the Cyclops are said to be the stones hurled at him by Polyphemus, though this is not the Homeric legend, but the Virgilian. Homer made his Cyclops giant shepherds living in the south-western corner of Sicily, while Virgil made them smiths forging the thunderbolts of Zeus in Etna.

**Cyclamen,** the wild, is found on the mountain-sides round Taormina, etc.

**Cyane.** See Anapo and Cyane under Syracuse.

**Cyllyrii.** According to Freeman, they were a sort of "villains" on the lands of the Syracusan Gamori. It was their revolt which drove the Gamori to Casmenæ, 486 B.C.

**Cyperus.** A plant of the Cyperaceæ order, common in fountains in Sicily and liable to be confused with the papyrus. Pots of it are much sold in London streets.

**Cypress.** In Sicily an avenue of cypresses betokens a religious house. Cemeteries are planted with them something like our mazes with tombs between.

**Cypris.** An epithet of Venus (Aphrodite).

## D

**Dædalus.** The inventor of flying-machines. Was an Athenian of the royal race of the Erechthidæ. He was a famous sculptor, but having murdered his pupil Calos, his sister's son, for excelling him in skill, he fled to Crete and resided with Minos at Cnossus (*pace* Mr. A. J. Evans). After a while he quarrelled with Minos as well and fled to Sicily, where he took refuge with Cocalus, the Sicanian king of the mysterious Camicus. Minos pursued him, but the daughters of Cocalus had fallen in love with Dædalus and treacherously put Minos to death. Pausanias says, "The works of Dædalus are somewhat uncouth to the eye, but there is a touch of the divine in them for all that." He gives a list of them, and says that his fame has spread all over Sicily and a great part of Italy. Among other places it spread to Eryx, where he and the Devil (Dædalo and Diavolo) share the credit of a medieval arch on the site of the Temple of Venus, for which, Diodorus says, Dædalus levelled the rugged top of the mountain. As an artist he may be compared to St. Luke.

**Daisies of Sicily.** Sicily has a splendid wild daisy, sometimes lemon-coloured, sometimes white with a yellow heart, which grows waist-deep at Syracuse and Selinunte. The goats eat its foliage. Our common daisy, ox-eye, and fever-few are also common in Sicily.

**Damarete.** See under *Syracuse, Coins*, p. 508.

**Damas.** A rich Syracusan was the patron to whom Agathocles owed his rise. At his death his widow married the future king.

**Damophilus.** A wealthy slave-owner of Enna. The cruelties of his wife, Megallis, led to the Slave War. Their slaves, many of them Sicilians as well born as themselves, had been made to work in the fields in heavy fetters in all weathers. The slaves chained Megallis's hands and feet with the fetters she had been accustomed to put upon them and carried her off to the theatre, where, when she had been tortured by inches to the verge of death, she was thrown over the precipice. As Damophilus had been more merciful, two of his slaves sprang upon him and killed him outright. A daughter who had been accustomed to shield the slaves was preserved uninjured by their gratitude.

**Damocles.** For the legend of the Sword of Damocles told by Cicero see under *Syracuse, Damocles*.

**Dante** hates the house of Anjou in his numerous references to Sicily; but he is only less inimical to Henry VI. and Frederick II., though his feelings to the house change at the time of Manfred and Conradin. The following are the principal references to Sicily in the *Divine Comedy*:—

In the *Inferno* to—

*Frederick II.*, whom he places among the heretics (Canto x. 118).

*Dionysius* (q.v.), whom he places among the “violent against their neighbours” (Canto xii. 107–109).

*Pier delle Vigne* (q.v.), whom he places among the “violent against themselves” (Canto xiii. 38 *et seq.*).

*The Origin of the Sicilian Vespers* (Canto xix. 98–99).

Frederick II.’s method of punishing traitors (Canto xxiii. 64–67).

*The Bull of Phalaris* (Canto xxvii. 7–13).

In the *Purgatorio* to—

*Manfred*, whom he places among the excommunicate (Canto iii. to end).

*Constance* (Canto iii. 142–145).

*Peter III. of Aragon and Charles I. of Anjou*, whom he places amongst the negligent rulers (Canto vii. 115–120).

In the *Paradiso* to—

*Constance* (Canto iii. 18).

“*La bella Trinacria*, che caliga tra Pachino e Peloro, sopra il golfo che receve da Euro maggior briga” (Canto viii. 67 *et seq.*).

(“And fair Trinacria which darkeneth between Pachynus and Pelorus, o’er the gulf tormented most by Eurus.”)

*Palermo* (Sicilian Vespers) (Canto viii. 75).

*Robert of Sicily* (Canto viii. 76).

*Charles of Anjou*, brother of St. Louis, who conquered Sicily from Manfred, son of Frederick II., and became Charles I. (Canto ix. 1–6).

*Sicily* (“the Isle of Fire where Anchises ended his long life”) (Canto xix. 130).

*Frederick II.* (Canto xix. 130–132).

*William of Sicily, Charles II., and Frederick II.* (Canto xx. 61–66).

**Date-Palm.** There are quantities in Sicily, but their fruit seldom comes to perfection.

**Datura.** Called by Australians the trumpet flower. Its proper name is the thorn-apple. The *Datura stramonia*, a native of Asia, is very common in Sicily. It has large, white, fragrant, trumpet-shaped flowers. Chambers says that the daturas are in general narcotic and productive of wild excitement or delirium, and that the Thugs of India use the plant to stupefy their victims. Their scent is considered very unhealthy.

**Dazio Consumo** is one of the great institutions of Sicily, being the octroi or tax levied by municipalities of 12,000 inhabitants and upwards on most articles which are brought into the city, especially food. It employs an enormous staff of officials in grey uniforms.

**Decadrachm.** A ten-drachma piece. For the superb ancient Greek coins of this denomination, see under *Coins* and *Syracuse*.

**Decameron, the, of Boccaccio** has, at any rate, two famous stories with scenes laid in Sicily—that about Restituta and young John of Procida, and King Frederick, the scene of which is laid at La Cuba at Palermo (q.v.)—and that of Isabella and the Pot of Basil, which is laid at Messina.

**Demeter.** See *Ceres*.

**Dennis, George.** The writer of Murray’s *Guide to Sicily*. His information, which he had largely from Salvatore Politi, the husband of Mme. Politi, is the basis of most modern books on Sicily.

**Dentists.** Street-dentists are common in Sicily: one of the kodaker's "properties."

**De Ruyter.** The great Dutch Admiral De Ruyter was mortally wounded and defeated in an action with the French Admiral Duquesne off Augusta (q.v.), and died at Syracuse, 1676.

**Dialect.** Sicilian itself is a dialect, differing from Italian in the corruption and clipping of words as well as the inclusion of Arabic, Spanish, Greek, etc., words. It is quite unintelligible to Italians who have not learnt it. Words end in *u* instead of *o*. (See résumé in preface.) There are also further dialects such as the Lombard dialect, spoken at Randazzo; the Albanian patois, spoken at Piana dei Greci and the other Albanian colonies; and a corrupt French dialect, spoken at Sperlinga, where the Angevin party were allowed to take refuge during the massacre of the Sicilian Vespers.

**Diana** (Artemis), as the patron goddess of the Dorian race, is of great importance. Ancient remains, whether they have any connection with her or not, are apt to be called Tempio di Diana, Bagno di Diana; and there are many temples which must have belonged to her. That the glorious temple of Segesta was dedicated to her we know, from the chequered history of the splendid brazen image of her carried off by the Carthaginians, restored by the younger Africanus, and carried off again by Verres amid the lamentations of the inhabitants, which inspired the well-known passage in Cicero. See under Segesta. It is thought that the very ancient temple ascribed to her at Syracuse was really the Temple of Apollo, and that the so-called temple of Minerva embodied in the cathedral was really the Temple of Diana. The transference is quite likely to have been made in Roman times. Cicero distinctly tells us that it was Minerva's in his time. Arethusa's Fountain is so near the cathedral that in ancient days when there was a triumphal approach from the port to the temple it may well have stood at the foot of the steps. Arethusa being a nymph of Diana, it would be natural to name the fountain after her. See under Syracuse, Cefalù, Segesta.

**Diana, Niccolo,** purchased, in 1620, the city now known as Cefala Diana. Such names are common in Sicily. A man with the surname Apollo keeps a music-shop in Syracuse.

**Dicæopolis.** Dicæopolis (city of justice), a name imposed upon Segesta by Agathocles when he expelled the Elymian inhabitants from their home of many centuries. As Freeman trenchantly remarks: "Such changes have been made after him by not a few princes who found the memories of history too strong for them."

**Dictionaries.** There are dictionaries of the Sicilian dialect and Italian, compiled by G. Biundi (Palermo, 1857) and V. Mortillaro (new ed., Palermo, 1879). (Chambers.)

**Didrachma.** A two-drachma piece. See Drachma.

**Diocles.** A lawgiver of Syracuse (q.v.). It was on his proposal that Nicias and Demosthenes were put to death. Called by Diodorus the most eminent of the demagogues at Syracuse. In 412, when Hermocrates was driven out, he introduced the famous code known as the Laws of Diocles, which were generally accepted through the island till the Romans introduced their law. Banished 408 B.C. Said to have killed himself when he suddenly remembered that he had broken one of his own laws by coming armed into the assembly.

**Diodorus Siculus.** The Greek Froissart, a native of Agyrium (Agira), who wrote in the time of Augustus. He mentions Cæsar's invasion of Britain and death. The most valuable portions of his work historically are those in which he embodies the work of Philistus and others of his predecessors. He is a very interesting writer. In translations he is more readable than even Thucydides. The most interesting part of his history is, of course, that which deals with the history of the Greeks in Sicily and Greece proper; but his history is a history of the world, and there is a great deal of mythology and travel-information in it.

**Dion.** See under Syracuse.

**Dionysius I.** See under Syracuse.

**Dionysius II.** See under Syracuse.

**Dionysus.** See Bacchus.

**Diversi Generi** is the Sicilian for a general shop. Its stores consist of wine, food, forage, pottery, and charcoal, etc., and samples such as a potato, a stick of charcoal, a broken bottle with a little oil in it, are hung on a string across the front.

**Doctors.** There are generally no English doctors in Sicily; but at Palermo there is a German named Berlin, who speaks English; and Syracuse has a doctor named Mauceri who is known throughout the province for his ability.

**Dogs.** It has been said that no one keeps the law or large dogs in Sicily. The dogs as a rule are small and humble, but in places where evil-doers are numerous, like the neighbourhood of Girgenti or Bronte, large and fierce dogs are kept. And even they regard your calling out to the owner to some degree as an indication of bona fides.

**Dolls in armour.** At Palermo for the Easter Fair they sell dolls in capital armour made out of food-tins to represent the historical personages they paint on their carts, such as King Roger or Saladin.

**Donax.** The Donax reed plays a great part in Sicily. It is grown as a hedge and for flower-sticks, etc. But its place has rather been taken by the bamboo, even for making the reed-flutes used by the goatherds. It is a very graceful plant with classical associations.

**Donkeys** are used for everything in Sicily. See *Asinello*.

**Doors and doorways.** Doors play a great part in Sicily. Many dwellings consist of nothing but three walls, a roof, and a door. Windows are a luxury, unknown to hundreds of thousands who live in *bassi* (q.v.). Doors are always kept open during the daytime. The doorways are, some of them, very handsome. In Taormina, Messina, Randazzo, etc., there are many fifteenth-century Gothic doorways, and well-built archways of a later date are too numerous to notice. Most buildings in Sicily have some pretence to architecture.

**Door-tiles, armorial.** The noble and religious bodies placed at the right top corner of the principal entrance a majolica tile with their armorial bearings or devices, for the same purpose as we have street numbers. These "mattoni" are much sought by collectors. The best collections are those of the Palermo Museum and Mr. Joshua Whitaker.

**Dorian race.** With the exception of Catane (Catania), Zancle (Messina), Naxos, and Leontini (Lentini), nearly all the Sicilian cities were founded by the Dorian Greeks, who, though they are never treated with sufficient importance in Greek histories, were at least as important as the Ionian Greeks, of whom the Athenians were the chief. Sparta is proverbial for fighting; Corinth

and Syracuse were the greatest of Greek commercial cities. The Dorians built fine temples, as we know, from Girgenti, Segesta, etc. They carved fine metopes. Those of Selinunte come next to those of Athens and Olympia. They made the finest coins that have ever been made in the world; they made the finest fortresses of their time, as witness the Castle of Euryalus; and noble theatres. The only Greek mathematician who is still an authority was the Syracusan Archimedes. In literature they were less prominent, though the pastoral poet Theocritus was the greatest of the later Greek poets. It is because their historians and general writers had not the graces of their Athenian rivals that nearly all our knowledge of Greek life in England relates to the Athenian. But Freeman has recorded his opinion, that at least as much material has survived about the Dorian Greeks as about the Ionians, and all scholars wait eagerly for some great scholar and writer to arise to give us a picture of the Dorian Greeks as complete as the picture of the Ionian Greeks which we enjoy already. Politically the Dorian Greeks may be regarded as much the more important. In ordinary Greek histories Sparta plays as great a part historically as Athens, and we must add to this the prowess of Syracuse in beating back the Carthaginians for two centuries and a half.

**Doric style.** See under *Capitals* and *Columns*.

**Dorieus, the king's son of Sparta.** A Heraclid who set out to conquer the Heraclid heritage of Eryx. He was the eldest son of King Anaxandrides by his first wife, but born after the child of the second, and was unable therefore to inherit the throne of Sparta. He wasted his strength in the feud between Sybaris and Croton, and was destroyed with most of his men in a battle at Eryx against the Egestans and Carthaginians. This was in 510 B.C.

**Drachma.** An ancient Greek coin corresponding roughly to the modern Greek drachma, or the franc. Sums were generally reckoned in *drachmæ*. See *Coins*.

**Drepanum.** See *Trapani*.

**Dress, native, of men and women.** See chapter on *Costumes*.

**Drug-jars.** Much sought by collectors in Sicily, both to obtain jars of Sicilian manufacture, and because, in the sixteenth and seventeenth century, many were manufactured in the great majolica centres of Italy for Sicilian hospitals, notably the unique set of drug jars made at Urbino for Messina. See under *Messina Museum*. Baron Chiaramonte Bordinaro has a very fine collection.



THE FAMOUS URBINO DRUG JARS, FORMERLY IN THE HOSPITAL  
NOW IN THE MUSEUM OF MESSINA

**Drug stores.** See *Chemists*. Farmacia is the Sicilian term.

**Dryden, John, Jun.**, son of the poet, author of the comedy entitled *The Husband His Own Cuckold*, 1696, visited Sicily in November, 1700, and wrote an account of his voyage before he died at Rome in 1701. It was not published till seventy years afterwards, when it was brought out uniform with Brydone, to stultify the latter's advertisement. "Had there been any book in our language on the subject of the following letters, they never should have seen the light." Young Dryden was an observant and entertaining writer, and visiting Sicily so soon after that supreme earthquake of 1693, had its ravages fresh before him.

**Ducetius.** A Sikelian king. He attempted to form a Sikel confederacy against the growing power of Syracuse, starting in 459 by founding Menænum, now Mineo, on the hill above the Lake of the Palici, the special gods of his people. Six years later he founded a new capital nearer the lake, and called it Palica. Then he commenced attacking Greek cities at Ætna. The next he took was Motyon, a town belonging to Acragas, undoubtedly the modern Modica. Syracuse and Acragas united against the common peril and defeated Ducetius. They broke up his power, and he rode into Syracuse in the early morning and threw himself as a suppliant on the altar of the gods of the Agora. The Syracusans spared him, but exiled him to their mother-city, Corinth. In time he returned to Sicily and founded the city of Calacte, and established a new league of Greeks as well as Sikels, prominent among them Archonides, the Sikel king of Herbita. He died of a disease B.C. 444, and with him the Sikels lost their last chance of maintaining themselves as rivals to the Greeks and Carthaginians.

**Duenna.** Even poor girls are carefully chaperoned in Sicily. At balls, for instance, a girl is taken back to her chaperone the moment the dance is over.

**Dumas.** I never feel quite sure if Dumas actually visited Sicily, but he wrote a book about his journey to Sicily in the "Journeys with Dumas" series, entitled *The Speronara*. My suspicions were aroused by noticing that it is largely drawn from *Lettres sur la Sicile et sur l'Ile de Malthe*, by M. Le Comte de Borch de Plusieurs Academies A.M., le C. de N., écrites in 1777, who acknowledges having taken his materials from Brydone's *Tour through Sicily and Malta*. The Speronara is a kind of sailing-boat.

**Duomo.** Properly signifies a cathedral, but the Sicilians apply it to the principal church of a town whether it is a cathedral or not, just as they call anything larger than a village a city.

## E

**Eagles.** The large birds seen over Pellegrino and elsewhere are generally griffon vultures, not eagles.

**Earthenware, ancient and modern.** Sicily is a paradise to the lover of earthenware. Beautiful specimens have been made in all ages. The museums of Syracuse and Palermo have magnificent specimens of Sicanian and Sikelian earthenware vases, and of importations from Etruria and Athens, as well as the ancient Greek pottery of the island. Earthenware was used for many purposes. Splendid sarcophagi, for instance, of the fifth century B.C., have been discovered at Capo Soprano, near the ancient Gela, etc. Earthenware lids were used sometimes for the coffin-shaped graves cut in the surface of the rock. The Sicilian Greeks made vases of exquisite shape, though they did not rival the Athenians in their decoration. Some of



their little toilet-boxes are wonderfully beautiful. Sicily is very rich in terracotta figurines of the fifth century before Christ. They have not the Parisian grace of the figurines of Tanagra and Myrina, but the faces are nearly all beautiful and nearly all female. They have the conventionalised hair and smile noticeable on the coloured statues of the fifth and sixth centuries B.C., exhumed at Athens in the eighties. Enormous quantities of them have been found near the last-discovered temple at Selinunte. Coming to the Middle Ages, there are beautiful Arabic water-jars decorated with inscriptions, still to be picked up at Palermo, where they are occasionally found. There are many in the Palermo Museum. The earthenware used by the poor people is almost always of old Greek or Saracen shapes, just as the pottery of the Roman period is Greek in character. At Palermo, Saracenic influences and Phœnician influences are naturally prominent. At Caltagirone, Catania, and Syracuse the shapes are purely Greek. At Messina and Taormina they are rather nondescript, but show Greek influence. A charming collection may be made of Sicilian pottery, both of the glazed and unglazed vessels used by the poor, and also of the collector's prizes, the majolica of the seventeenth century; the fast-disappearing armorial tiles, the earthenware figures representing the various types of Sicily which have made Caltagirone famous, and drug-jars. A splendid collection could also be made of the majolica wine-jugs of the last few centuries.

**Earthenware lamps.** I have left these to a separate heading, because their name is legion. Round one temple in Selinunte 37,000 of them have been exhumed. They are mostly small, flat vessels with a little hole in the top, plain or ornamented. In ancient times all of them had a sort of spout with a hole in it to contain the wick. The modern Sicilian has invented an ingenious variant of them—glazed figures of men and women caricatured, such as a man blowing a trombone or a woman with the Grecian bend. Somewhere or other about their persons they have holes for the wicks. There are also very comical cats.

**Earthquakes.** Sicily has always been scourged by earthquakes. I have often been in slight ones. Only in 1902 one did much damage, ruining the Gothic monastery adjoining S. Gregorio at Messina, and devastating with its accompanying floods the whole district round Syracuse and Modica. The greatest of all earthquakes was in 1693, which destroyed all the cities in the south of Sicily. Some of them, like Noto Antica, have never been rebuilt. A chapter on the great earthquake of 1693, translated from a pamphlet of the time, will be found in Mr. Sladen's forthcoming work on the Cities of Sicily.

**Easter customs and sweets.** They make much of Easter in Sicily. On the Wednesday before Easter they show the Santo Sudario (Holy Shroud) of our Lord at S. Giuseppe. At Palermo, on the Thursday, they have the Sepolcri or Gardens of Gethsemane (q.v.) in their churches. On the Friday they have the procession of the Pietà (q.v.); on the Saturday they have the Rending of the Veil (q.v.); on the Sunday they have various celebrations, such as the miracle play and the Procession of the Pace at Adernò; and on the Monday and the following days at Palermo, they have the Easter Fair, and balls and races, and so on. The favourite sweets for Easter are Paschal lambs done in almond paste, the expensive ones with elaborate scenery, the Three Magi, and so on, and the cheapest with a tinsel flag like the Crusaders' lamb. They vary in price from a halfpenny to several pounds. Another favourite design for sugar, and soap, is the Pietà. There are elaborate Easter eggs developing into Easter birds' nests and various rich cakes.

**Eating-shops.** Cookshops (q.v.) play a much more important part in Sicily than restaurants.

**Ecnomus.** The ancient name for the hill above Licata. It was an outpost of Acragas.

**Edmund of England,** son of Henry III., accepted the kingdom of Sicily 1254. Two hundred ounces of gold yearly and the support of three hundred knights were to be promised; the expenses of the war were to be paid and an army sent at once to claim the kingdom. (Bright.)

**Edward I.** of England visited Sicily twice on his crusades, going on both occasions to Trapani. The first time he sailed from Tunis, where he found St. Louis dead. He, or another, brought the heart of St. Louis to rest in Sicily, where it still rests in the glorious cathedral of Monreale, while the unworthy brother of the saint, Charles of Anjou, whom the Pope had made King of Sicily, took the opportunity of wrecking all the Crusaders' ships he could to steal their valuables. The second time Edward came to Trapani was when he was homing from his victory at Acre, to begin the forty years of kingship which have given our empire its unity and all the world its constitutions. There is much traffic between Trapani and Africa still.

**Egesta.** See Segesta.

**Egypt.** Egypt had an ancient connection with Sicily. King Agathocles married the stepdaughter of Ptolemy. The papyrus groves of the Anapo are said to have been planted from Egypt. Small majolica mummies are sometimes found in the tombs at Girgenti, but I cannot remember any mention of a temple to an Egyptian god except at Taormina.

**El Edrisi.** One of the most eminent Arab geographers. A man of princely birth. Born at Ceuta. After studying at Cordova and travelling he settled at the court of Roger I. of Sicily, and made him his famous silver map of the world and a celestial sphere. Roger invited him to write a description of the earth founded upon direct observation. For this purpose travellers were sent on journeys of exploration to many parts and were directed to assist him by sending him their itineraries, their measurements of longitudes and latitudes, their observations and adventures. El Edrisi's description of the world, the *Nuzhat el Mushtak*, was not completed till 1154. It is the best of medieval geographies. A Latin version of the portion referring to Sicily was published by Rosario Gregorio in 1790. El Edrisi died 1180.

**Elymians, the.** One of the three earliest races that we find in Sicily. They and the Romans believed that they were of Trojan origin. They founded Eryx and Egesta, possibly also Entella and Halicyæ. Elymus is said to have been the illegitimate son of Anchises. See under above-mentioned towns.

**Emirs.** A term applied by the Saracens to their generals as well as their monarchs. Roger took the name for his admiral, George of Antioch, whose successes were the origin of the title Admiral (q.v.).

**Empedocle, Porto.** The harbour of Girgenti owes its prosperity to the mole built by the Emperor Charles V. See under Girgenti.

**Empedocles,** of Acragas. Flourished B.C. 444. He assisted in driving out Thrasydæus, the son of Theron, and refused the tyranny himself. He was a great orator and accredited with miraculous powers over malaria, obnoxious winds, storms, etc. He freed Selinus from malaria by filling up its harbour and Acragas by cleaving the citadel from the Rupe Atenea. For an

account of his philosophy see Smith's *Greek and Roman Biography and Mythology*. He is said to have died in the crater of Etna, which threw up one of his brazen shoes. Like Archimedes, he was an engineer as well as a philosopher.

**Empire furniture.** Many palaces in Palermo have the original Empire furniture made for them when Ferdinand and Maria Caroline transferred their court from Naples to Sicily. See Villa Florio, Royal Palace, Pal. Scalea, Pal. di Gregorio, etc., under *Palermo*.



THE HARBOR OF PORTO EMPEDOCLE

**Embroideries.** There are splendid embroideries in Sicily to be seen in churches and museums, and certain kinds can still be purchased. The old Arabic silk embroideries can hardly be obtained even by the museums. A few rich men like the Conte Mazzarino have exquisite medieval silk embroideries. Of the period following there are magnificent specimens in the Palermo Museum. Some of the church robes and altar-fronts at Cefalù, Monreale, the Cappella Reale, Palermo, and the cathedral at Palermo are among the finest of their period. Curious and purely Sicilian are the coral embroideries. Pearls were also used in some of the Palermo embroideries. Embroideries that have formed part of ecclesiastical vestments may be bought in many curio-shops. They are quite a thing to look out for.

**Enamels,** which the Sicilians call *smalti*, are among the most interesting curios to collect in Sicily, where you are constantly able to buy charming little pieces of the seventeenth century. In the museums you see splendid pieces of *smalto*, especially in connection with church articles. Smalti can be bought at quite moderate prices, but beware of imitations.

**English in Sicily.** See under Joanna, Edmund of England, Edward I., Richard Cœur de Lion, Nelson, Bentinck, Stuart, Ingham, Whitaker, Woodhouse, Angell, Harris, Asphalt, Anglican Church, Hamilton (Lady), Messina Faro, Brown, A. P.

**English occupation of Sicily.** From 1806-1815, says Freeman, "Sicily, practically a separate kingdom under British protection, enjoyed a measure of wellbeing such as it had not had for some ages, and in 1812 a constitution was established. The European settlement of 1815 brought back the Bourbon to his continental kingdom. Ferdinand I. became a constitutional king over the United Kingdom of the Two Sicilies. This was equivalent to the abolition of the separate constitution of the island, and before long all constitutional order was trodden under foot."

**Entablature.** Architectural term. In Greek, Roman, and the revived classical architecture, the horizontal part laid on the top of the columns is called the entablature. It consists of three parts, the lowest of which is the architrave (q.v.), or epistyle, the centre the frieze, and the upper the cornice. See Bannister Fletcher's *History of Architecture*, pp. 53-57, where it is very interestingly explained.

**Engyium.** A Sikel town which received a settlement from the Cretan followers of Minos. It had a temple built of stone brought from Agira. Engyium and Apollonia had a tyrant named Leptines expelled by Timoleon. It took a leading part for the Carthaginians in the second Punic War, and had a splendid temple which Cicero ascribes to Mater Magna and Plutarch and Diodorus to the Deæ Matres. Scipio Africanus presented many beautiful trophies to it which were carried off by Verres. Cicero calls it "augustissimum et religiosissimum fanum." (Sir W. Smith.) It is the modern Gangi.

**Enna.** The modern Castrogiovanni. Celebrated for its great temple of Ceres, one of the three chief temples of the ancient world. The fields of Enna which contain the sacred lake of Pergusa are supposed to be the scene of the rape of Proserpine. Freeman considers it to be of Sikel origin, and considers there must have been local gods identifiable with Ceres, Proserpine, and Pluto, which is doubly curious in view of the later absorption of Ceres and Proserpine into the Madonna and the Child Jesus. (See *Castrogiovanni*.) Enna, which Freeman writes "Henna," is treated most interestingly and exhaustively in that gold-mine for information about ancient Sicily, Freeman's *History of Sicily*.

**Entella.** See Contessa-Entellina. A city of Sicily. Considered by the Sicilians to be Elymian, though Freeman pronounces it Sican. The ruins of Entella, which are four miles in circumference, have been much neglected by foreign visitors because they are so ungetatable, being 8 kil. from Contessa-Entellina, which is itself 6 hours by mail-vettura from the Corleone Stat. of the Corleone Railway. It is said to have been built by Acestes, the founder of Segesta. Called also Atella, from the name of Acestes's wife. It was surprised, 403 B.C., by the Campanian mercenaries of Dionysius, who massacred its inhabitants and allied themselves to the Carthaginians. It was taken by Dionysius and retaken by the Carthaginians, and, finally, freed by Timoleon. Entella was still flourishing in the time of Count Roger; but under the Emperor Frederick II. it fell in ruins, and has not since been rebuilt. Cicero mentions it as suffering severely by the depredations of Verres. It owed its destruction in the thirteenth century to its having become a Saracen stronghold. Cicero calls the Entellans a people of the greatest perseverance and the greatest industry.

**Enzo.** Natural son of Emperor Frederick II. Captured by the Bolognese at Fossalto (1247), and kept in prison till he died in 1272. One of the earliest poets in the Italian language. The *Dizionario Biografico Universale* says: "To Enzo then, as to the illustrious Frederick II. and to the not less illustrious Manfred, Italy should be grateful for the first beginnings of its great language, as they generously welcomed in their Sicilian kingdom the troubadors of Provence and others who sang at that time in the *lingua romanza* or *romanesca*, poems of love."

**Epicharmus.** The chief poet of the Dorians; was born in the island of Cos about B.C. 540, and taken as a baby to Megara in Sicily. When Gelo destroyed Megara, 484 B.C., Epicharmus went to Syracuse and spent the rest of his life at the court of Hiero I., where he met Æschylus. He died

aged ninety, or some say ninety-seven. We know the titles of thirty-five of his plays. Their style, according to Sir W. Smith (see *Dictionary of Greek and Roman Biography and Mythology*), was a mixture of the broad buffoonery of the old comedy of Megara and the sententious wisdom of the Pythagorean philosophy. His language was remarkably elegant. It was celebrated for his choice of epithets. His plays abound with moral maxims and speculative digressions. Both Cicero and Plato attest the high estimate in which he was held by the ancients.

**Epidemics.** Considering the heat of the climate and the crowdedness of the island, Sicily has not suffered greatly from epidemics.

**Epipolæ.** One of the five quarters of ancient Syracuse (q.v.).

**Eraclea-Minoa.** See Heraclea-Minoa.

**Erbessus.** Called by Freeman "Herbessos." He says there were two—one in the west (besides the well-known Erbessus in the east of Sicily), the modern town of Grotte, founded by the Sikels, many centuries before Rome. The Romans drew their provisions hence during the siege of Girgenti, B.C. 262. The name Erbessus signifies a place of caves. Grotte is a stat. on the line from Girgenti to Roccapalumba.

**Erbita.** See Herbita.

**Ercta.** A fortress on Monte Pellegrino, held by Hamilcar Barca (q.v.) against the Romans in Palermo, 247–244 B.C.

**Eremiti** (hermits). The popular name of the church of S. Giovanni degli Eremiti at Palermo (q.v.), one of the most Saracenic pieces of architecture in the island. It has, in reality, nothing to do with hermits, but is a corruption of Hermes; there having been a temple to Hermes on the site of the church founded by Pope Gregory the Great.

**Eruptions.** See Etna.

**Erice, Monte.** Mount Eryx. See next line.

**Eryx**, city of. See under Monte S. Giuliano, page 394.

**Etna**, and its eruptions. According to Baedeker, the worst of the eighty eruptions of the historical period were those of B.C. 396, 126, 122 (? 121), and A.D. 1169, 1329, 1537, 1669; the last of these was the worst. In it the twin peaks of the Montirossi, 450 feet high, which look like fortifications, were thrown up. In 1169, 15,000 Catanians were killed. In 1329 a new crater opened near the Valle del Bove. In 1444 the cone fell into the crater. In 1537 two villages and many people perished. From 1603 to 1620 it was almost continually in eruption. In 1755 Etna threw up the famous flood; in 1776 lava eruptions 7 kil. in length; in 1792 the eruption originated at Cisterna; in 1811 the eruption threw up the crateriform mountain of S. Simon; in 1838 there was a very peculiar eruption which made a red cupola overhang the mountain at night. The eruption of November 17th, 1843, threatened to overwhelm the city of Bronte. In 1852, the most famous eruption of the century threw up the craters of the Monti Centenari on the 20th of August. The lava stream, 2 kil. long, did not stop until September. In 1865 the eruption lasted for more than six months; in two days the burning stream ran 14 kil., with a frontage for 6 kil. of 2,000 yards and a velocity of 300 yards an hour. From 1869–1874 there were slighter eruptions; and in 1883, 1885, and 1886 less severe eruptions. In 1885 the eruption almost destroyed Nicolosi and formed a new crater, Monte Gemellaro. In 1879 a new crater was formed, the Monte Umberto-Margherita. In 1891 there was an important eruption, but

it flowed over a previous stream. In 1892 a new crater, near Monte Gemellaro, discharged another stream at a velocity of over 500 feet an hour; in 1899 there was an explosion in the central crater. In 1887 an observatory was built at a height of 9,000 feet above the sea, on the site of the Casa dei Inglesi, built by some English officers of the Messina garrison in 1811.



ETNA: VALLE DEL BOVE

The ascent of Etna is usually made from Nicolosi or Randazzo. The ascent from Randazzo is only 5½ hours with mules, but the Nicolosi route is more used. There is an office for guides, and a head guide, who makes arrangements at Nicolosi. The landlord of the Albergo Italia at Randazzo, a very pleasant man, is the head guide there. There are, of course, numerous points of interest on Etna besides the main peak, which is 10,742 feet above the sea. It has lost more than a hundred feet in recent years. There is an Alpine Club in Catania. The ascent can be made at all times, but the snow makes the ascent more fatiguing in winter, and at certain points more dangerous. The best time for ascent is at the full moon in July, but August and September are also good.

Etna has three zones. The cultivated, or Piedimontana, up to 4,000 feet—called by the Greeks the Campus Ætnæus—is one of the most fertile districts in the world, with a very even climate. The second, or the Boschiva, ranges to the height of 6,000 feet; this is the forest district. The third, called the Deserta or the Scoperta, which here and there accumulates snow, has hardly any animal life and few plants in the lower regions—various lichens and the Spine Sante. The Saracens called the mountain Giabal Huthamet, which means mountain of fire. But they usually spoke of it as Giabal or Gibel—the mountain. The Italians took this for a proper name and called it Monte Gibel—Mongibello. The natives of the Etna district simply call it Montagna. There is an almost inconceivable richness of wild flowers on the slopes of the mountain above Catania.



Randazzo is the typical mountain town, and no one has seen Sicily thoroughly who has not seen a medieval mountain town.

The most characteristic features of Etna are the tremendous lava streams crossed by the railway and the provincial road. An immense time elapses before anything will grow on these black sierras and abysses. Among the first are the gigantic golden-flowered spurges (*Euphorbia*). Between Bronte and Aderno, a distance of ten miles, Baedeker enumerates no less than six lava streams—those of 1843, 1727, 1763, 1603, 1787, and 1610. There is one just outside Randazzo easy to examine. Among the special wild flowers of Etna are a great variety of richly-coloured irises and wild peonies, which are found in the forests. Virgil, *Æneid*, in. 571 *et seq*, describes an eruption of Etna: "Near it, Etna thunders with horrible ruins, and sometimes sends forth to the skies a black cloud, ascending in a pitchy whirlwind of smoke and glowing embers, throws up globes of flame, and kisses the stars sometimes belching flings on high the rias and shattered bowels of the mountain, and with a rumbling noise in wreathy heaps convolves in air molten rocks, and boils up from the lowest bottom. It is said that the body of Enceladus, half consumed with lightning, is pressed down with this pile, and that cumbrous Etna, laid above him, is therefore still spouting forth flames from its burst furnaces; and that as often as he shifts his weary side, all Trinacria, with a deep groan, only trembles, and overspreads the heaven with smoke." (*Old Translation.*)

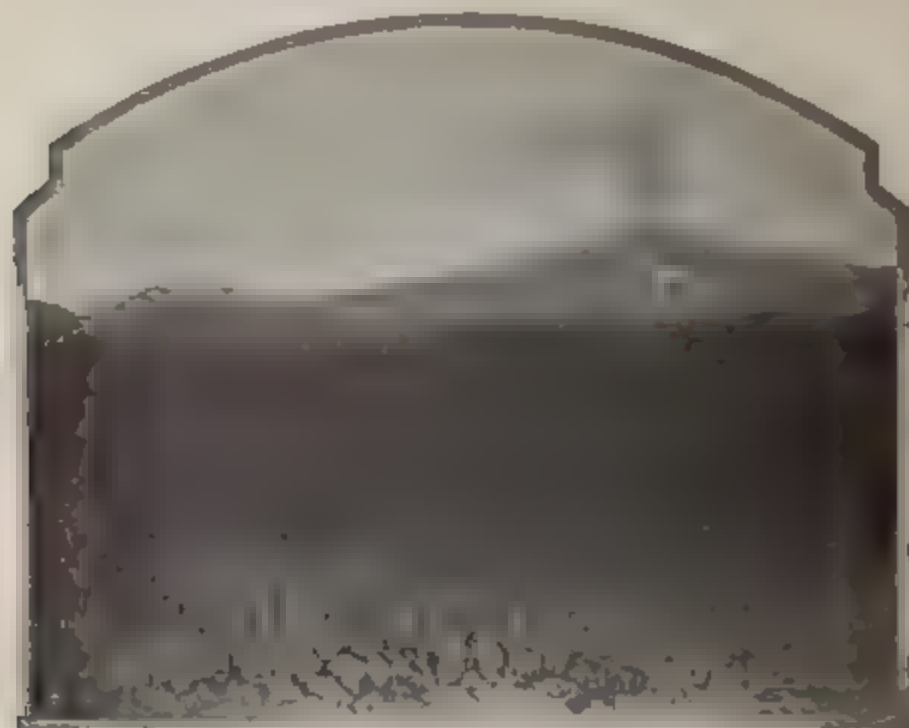


ETNA, WITH CATANIA IN THE FOREGROUND

**Ennus.** The leader of the Sicilian slaves in the Slave War of 134 B.C. He was a Syrian, the slave of Antigones, a rich citizen of Enna. By his powers as a juggler, he attained great influence with his superstitious fellow-slaves, and at the head of four hundred, chiefly slaves of Damophilus, made himself master of the town. While yet a slave he had prophesied that he



would be a king. After the capture of Enna he assumed the crown and title of King Antiochus. Cleon, a Cilician, raised another successful revolt in the south of the island, and at the head of 5,000 armed slaves joined Eunus as his lieutenant. The prætor was defeated. C. Fulvius Flaccus, consul 134 B.C., could do nothing, and though L. Calpurnius Piso, consul of the next year, took Messana, he found Enna too strong for him. In the following year P. Rupilius captured Tauromenium, one of the principal strongholds of Eunus, and then advanced upon Enna. Cleon sallied out and died fighting, but Eunus was captured, and died eaten by vermin.



MOUNT ETNA, NICOLASI, AND MONTI ROSSI

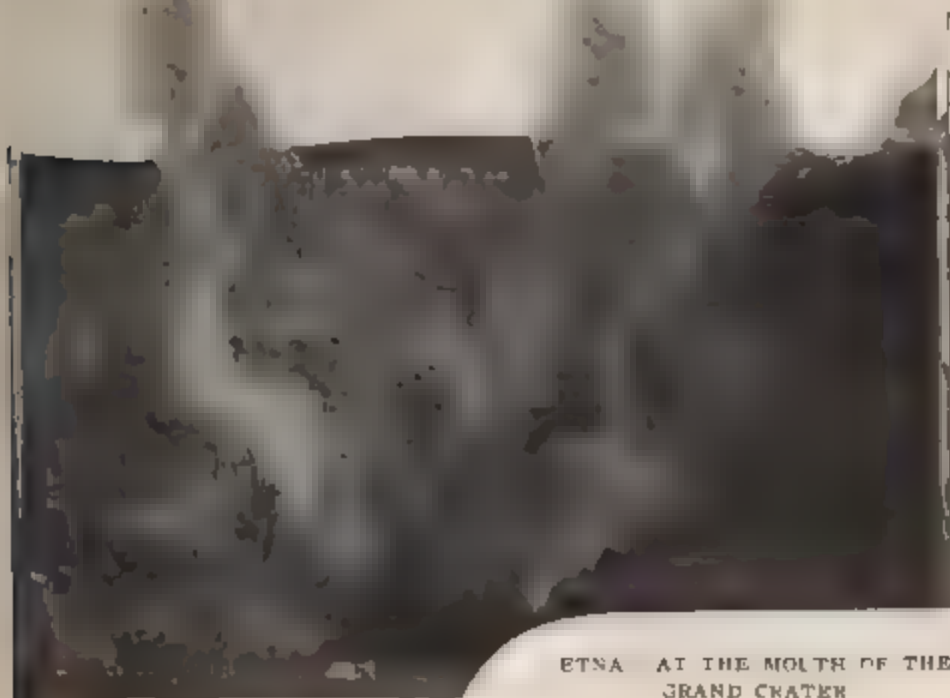
**Euphemius.** A rich Syracusan whom, to accomplish his ruin, the Governor of Syracuse, under the Emperor Michael Balbus, Photinus, accused of trying to carry off a beautiful nun. Euphemius gathered his followers and fought a pitched battle with the governor, in which he won. He then took possession of Syracuse and declared himself emperor. Being driven out by the Byzantine troops after a counter-insurrection, he fled to the Mahometans in Africa, and suggested that they should restore him as sovereign of Sicily on condition of his paying a yearly tribute. The Emir Ased led an army into Sicily, 827 A.D., and landed at Mazzara, but more with a view to Mahomedising Sicily than with a view to helping Euphemius, who was killed in 829 while trying to make the imperial troops, who had taken refuge at Enna, capitulate.

**Euphorbia.** A genus of plants widely represented in Sicily, from glorified specimens of our common spurge to huge cactus-looking plants. The spurges, which grow wild in England, in Sicily attain the height of several feet, and have most gorgeous golden blossoms, especially on Etna.

**Euryalus, Castle of.** The finest ancient Greek fortress. See under Syracuse.

**Excavations.** Sicily affords a most interesting field for excavations. The Government is too poor to excavate much. Of recent years the principal excavations have been at Selinunte, where the splendid new Temple of Hecate, with a propylæa and enormous quantities of lamps and remains of terra cotta figurines have been laid bare, and at Syracuse, where Professor Orsi has quite lately unearthed the Temple of Bacchus behind the church of S. Giovanni, and an adytum near the Scala Greca, besides numerous tombs. There are some splendid areas for excavation which have never been touched, such as the Island of S. Pantaleo, the site of the Carthaginian city of Motya, where excavations are suspended until its proprietor, Mr. Joseph Whitaker, receives certain protective rights. Some fine ancient cemeteries have also been excavated in recent years, notably the Greek necropolis of the fifth century B.C., near Terranova, the ancient Gela, the unique Phœnician necropolis at Birgi, near Marsala, and the prehistoric necropolis of Pantalica. There is a great deal of unlicensed excavating going on near Marsala, and at Girgenti licences are issued to prospectors, who have to submit their findings to the Museum—a method which seems to answer pretty well. Innumerable quantities of coins and small objects of bronze and terra cotta are exhumed annually in the process of cultivation, which makes Sicily a splendid field for the collector.

**Excursions.** Sicily is not a good country for excursions. There are hardly any excursions at present which you can do in a day by rail, owing to the difficulties in getting sufficient traffic to make trains pay. The natives travel so very much in trains which leave about dawn that trains for sight-seers in the middle of the day would depend almost entirely on foreign sight-seers, who are not sufficiently numerous. The head of the Sicilian railways, however, the well-known antiquary, Comm. Luigi Mauzeri, is exceedingly interested in the matter, and may be trusted to do all he can in this direction. The same thing applies to steamers. With the exception of the trip



ETNA AT THE MOUTH OF THE  
GRAND CRATER

from Messina to the mainland there is not a single return sea-trip in Sicily giving one time to see anything, to be made in one day. But if a few days can be spared, Malta, the Lipari Islands, Tunis, sometimes Tripoli, and Pantelleria can be visited. But steamers are not cheap in Italy. They always run them up to train prices. The mail-vetture are not inviting, and certain districts in the interior have a brigandy reputation, though it is proverbial in Sicily that brigands never touch foreigners except those who have possessions in the island. The excursions which are possible in Sicily are at present those which can be done by carriage. For cyclists the hills are so formidable, and the distances are so considerable and carriages so slow that there are few places which can be visited in the day even by carriage. The only way to make excursions at present is to go a tour, working from place to place. What Sicily wants is a system of motor-cars. With their aid the extremely interesting cities of the interior, hitherto almost unvisited by foreigners, could be got at quite easily. The distances are not great for motors, because they can go up the interminable hills as easily as they can go along the flat. And the main provincial roads of Sicily are magnificent, though byroads are no better than the beds of torrents. From Catania it would be easy to visit in a day almost any town on Etna, Centuripe, and Agira. From Castrogiovanni, where Herr Von Pernull thinks of opening a civilised hotel, a motor could take people to cities like Nicosia, and so on.

**Evil Eye.** This is a common superstition in Sicily, and you see charms for use against it in every jeweller's shop. See Amulets.

**Eyes, Sicilian.** In all the Greek parts of Sicily large liquid black eyes are usual, but in other parts, especially at Palermo, you get the so-called Sicilian eyes, which are of a dark grey, which looks quite blue in some lights and black in others, very beautiful and striking eyes.

**Eyes on boats.** This Chinese superstition is usual in Sicily. See Barcas.

**Exergue.** "On a coin the segment of the circle below the type is sometimes cut off by a line; this segment is known as the 'exergue'" (Mr. G. F. Hill). A very good example is on the splendid decadrachms of Syracuse (q.v.), which are filled with representations of the arms worn by the Athenian hoplite, as trophies.

## F

**Facchini.** The *facchini* are a feature of Sicily. A *facchino* is a porter. There are guilds of them who do the portering at railway stations and in the streets. The term is also used for the boots of a hotel. The latter is generally a decent fellow. The former is a licensed robber unless you know what he ought to be paid, and make a bargain against the least departure from his stereotyped duties. When you are getting in or out of a train you pay two-pence for every large piece of baggage, a penny for every hand package. But it is when he conveys your luggage to the hotel, or is carrying it from a row-boat up to the steamer, that he shows his talents for business. Sometimes the machinations of the guild make one set of porters lift your luggage from the steamer into a row-boat, and another from the row-boat to the shore in a harbour where every inch of the shore is deep-water wharf.

**Factory women.** In Palermo factories for lemon-packing, etc., are beginning to break down the semi-oriental privacy in which Sicilians had kept their women.

**Fairs.** Sicily is rather great on fairs. They take a childish delight in peep-shows. Every market like that of the Piazza Nuova of Palermo is more or less of a fair with its marionette theatre and knights in tin armour and stalls

of impossibly cheap and worthless knick-knacks. But the great fair of the year is the Easter Fair opposite the Politeama, in Palermo. That lasts three days, and besides its peepshows where women let young anacondas embrace them, and the showman wipes the stomach of the crocodile with something like a tear, and waxworks of King Bomba's tortures with insects and pick-pockets galore, there is solid business done at these fairs. Country people buy their knives and their copper saucepans and coffee pots, the last two invariably by weight; and strangers buy the dolls in tin armour, Roger the Great Count, Saladin and the rest of them, and the majolica lamps made in the shape of grotesque human figures, and miniature editions of the painted Palermo carts. The booths in which the business of the fair is carried on must have been introduced from Japan, for they are of the Japanese pattern, and are hung at night with Japanese lanterns. Indeed, the Sicilians call them Japanese fairs. The water seller is the best thing about these fairs. His great Greek jar and quaint table with flashing brass and glass shows up splendidly when the table has the old-fashioned ship's lanterns fixed on to its sides lit up.

**Falcandus, Hugo.** A twelfth century historian born in Normandy. He wrote in Latin a history of the events which happened in Sicily, 1146-69, published for the first time by Gervais de Tournay, a canon of Soissons (Paris, 1550), and reprinted in various collections such as those of Muratori and Barman. Freeman says: "One of those few medieval writers who as historians really stand alongside of Thucydides and Polybius, of Tacitus, Ammianus, and Procopius."

**Fans.** In a climate like Sicily's, a country moreover where Spanish influence has been strong, the fan was bound to play a leading part. Very beautiful old fans can therefore be picked up in the curio-shops.

**Farmhouses.** There are few farmhouses in Sicily, because the Sicilians, for fear of robbers and malaria, prefer to live in cities. What there are, are poor one-storied buildings with hardly any windows, and little of the arabesque picturesqueness of the farms round Naples.

**Faro.** The Faro of Messina, the ancient Pelorus, is the site of the lighthouse at the entrance to the Strait of Messina, one of the three capes ordinarily accepted as giving the island its name of Trinacria (q.v., and see under



THE FARO OF MESSINA

*Messina*). The name Faro comes from the ancient lighthouse. Diodorus says that the spit of sand which connects it with the mainland was constructed by the giant Orion. His fountain stands outside the cathedral. The cockles of Pelorus have been famous since classical times.

**Fat.** The Sicilians like their women to be *embonpoint*.

**Favara.** See also under Palermo. Favara is the Arabic *fawarah* (fewwàr), a spring of water. It is about five miles from Girgenti. Murray is eloquent about its feudal castle, built by Frederick Chiaramonte in the fourteenth century, which stands on the piazza, and is a fine square battlemented pile with Moresque windows, and a little ruined chapel entered by a beautiful but quaint pointed doorway. It has columns of porphyry inlaid with mosaics, and commands a fine view of the sea. Mail-vettura 1 hour 20 minutes from Caldare Stat. (Girgenti-Roccapalumba), and 2 hours from Girgenti.

**Favarotta.** Stat., Licata-Girgenti line. Unimportant.

**Favignana.** One of the Ægæan Islands (q.v.).

**Fazello or Fazelli, Tommaso.** One of the historians of Sicily; born at Sacca in Sicily, 1498. Entered the Dominican order; Professor of Philosophy at Palermo, where he died 1570. He wrote *De Rebus Siculis Decades Duæ*. His history is highly esteemed. The best edition is that published at Catania, 1749-53.

**Feluccas.** The ordinary coasting-craft of the Mediterranean. Very elegant half-decked vessels with high frigate bows, a great shoulder-of-mutton sail on a mainmast and a smaller one on a jigger.

**Fennel (Finocchio).** The favourite vegetable of Sicily, in spite of its strong aniseed taste. It is eaten raw or stewed like celery, and is considered most wholesome. Its technical name is the sweet F. Cretan fennel, or Italian fennel (*Fœniculum dulce*); it is to be distinguished from the *Fœniculum vulgare*, whose leaves we boil with mackerel and salmon (Chambers). Its popularity is shown by two Italian proverbs: "Voglio la mia parte fino al finocchio" (I will have my share to a farthing), and "Esservi come il finocchio nelle salicce" (to stand for a mere cipher, to be regarded as nobody).

**Fennel, wild.** One of the most conspicuous wild flowers of Sicily, with its feathery, pale-green leaves and its large stalks of golden flowers several feet high. Chambers calls this the giant fennel (*Ferula*), and says it belongs to a different genus and is akin to asafœtida.

**Ferdinand IV. of Naples and III. of Sicily,** and from 1815 Ferdinand I. of the Two Sicilies; the husband of Marie Antoinette's sister, Maria Caroline, and thrown much into contact with our Nelson; had an inordinately long reign: from 1759-1825. He sometimes neglected and sometimes oppressed his kingdom, and his only pleasures were those of the table and hunting. His numerous portraits and coins show him to have had a face like a pig. From 1759 to 1815—the year of the Battle of Quebec to the year of the Battle of Waterloo—he was Ferdinand IV., and for the last three years of that period, under the moral compulsion of the English, he was a constitutional king. (See Bentinck.) But after the Battle of Waterloo, having been formally restored as a constitutional king, he suspended the constitution and became very tyrannical.

**Ferdinand II. (Re Bomba)** reigned from 1830 to 1839 over the Two Sicilies. His iniquities were thundered over Europe by Mr. Gladstone, but the modern Sicilian would like to go back to the days of King Bomba.

**Ferla.** Reached by mail-vettura from Vizzini Stat. in 6 hours (Caltagirone line), and from Syracuse in 10½ hours. There are chambers and sepulchres cut into the rock on Monte di S. Martino. Ferla is near the remains of another ancient place destroyed by the great earthquake of 1693.

**Ferrovia** (Stazione-Ferrovia), the Sicilian for *railway station*. *Strada ferrata* is the more usual term for a railway.

**Ferrovia Sicula Occidentale.** The line from Palermo to Trapani, serving also Carini, Alcamo, Segesta, Castelvetro, Selinunte, Mazzara, Marsala, and Monte S. Giuliano (Eryx). It is a private line, not belonging to the Strade Ferrate della Sicilia.

**Fevers.** Fever-districts in Sicily, like the fever seasons, are well marked. With a little care the traveller, who need only go where he pleases, can avoid any risk of fever. July, August, and September are the worst months, and some of the worst districts are the Plain of Catania, especially round the Lake of Lentini; the marshy land round the Great Harbour at Syracuse; the Campobello di Mazzara, and the alluvial lands along the Palermo-Trapani line and the Palermo-Girgenti line. There is no doubt but that the people who work on the land suffer a good deal from malaria. The numerous shops for selling dried herbs would prove that, as the poor make their own febrifuges of herbs.

**Ficarazzelli.** A village near Palermo, with some of the richest orchards in Sicily. Stat., Palermo-Messina line.

**Ficarazzi.** Stat. on the Palermo-Messina line between the above and Bagheria. Jasper and marbles are found here. The Villa S. Elia, with its superb outside staircase, is here.

**Fichi d'India** (Prickly-pears), so called because they were introduced into Europe from the West Indies. Their grey cactus foliage forms such a predominant feature in the landscape of Sicily, that it is almost impossible to picture the Sicily of the Greeks without prickly-pears or aloes. Its fruit, which ripens, according to the variety, red, white, yellow, or purple, is excellent and much eaten. It has a texture something like the banana, but a much more delicate flavour. It is something the shape of horse-chestnut fruit, and, like it, covered with prickles. They rankle and cause sores if they are allowed to work into the flesh. Tiny iron tweezers, costing a halfpenny each, are sold in the shops which sell prickly-pears.

**Ficus Rubiginosa.** A native of Queensland, where they call it the Morton Bay Fig. Like the banyan, it drops down roots from its branches which grow into tree-trunks. There is one in the Botanical Gardens at Palermo which measures a hundred yards round and has little avenues between its numerous trunks.

**Ficuzza.** A stat. on the Palermo-Corleone line; a favourite hunting-seat of Ferdinand I.

**Figs.** There are quantities of fig trees in Sicily. Dried figs are a great article of diet. The best come from the Lipari Islands. They are generally called white figs to distinguish them from the black figs (*fichi neri*), which are roasted with almonds stuck in them, and the Turkey figs, which are called Fichi di Smyrna. They are often sold in large cakes impaled on reeds or sticks. Foreigners consider them rough, as they are, compared to Turkey figs; but they are very valuable in diet to counteract the astringent element in the Sicilian wines.

**Figs, Indian.** See above, Fichi d'India, and Prickly-pears.



**Figs, wild.** The wild fig is very fond of growing in ruins. There is a fine one in the Treasury of the Olympeium at Syracuse.

**S. Filippo-Archi.** Stat. next Milazzo on Messina-Palermo line. Mail-coach to S. Filippo Mela, 1 hour; S. Lucia Mela, 1½ hours.

**Fiore di Persico.** A very valuable antique marble, only known in Rome and Palermo. See Cappella Reale, under Palermo.

**Fire, the Isle of.** Dante, *Paradiso*, xix. 131, calls Sicily "the Isle of Fire" (*i.e.* of Etna), "where Anchises ended his long life."

**Fires.** The Sicilian seldom has fires or fireplaces in his house. His cooking is done over a handful of charcoal in a tiled stove. As a consequence conflagrations are few. I have never seen one. There are hardly any chimneys in Sicilian towns.

**Fireplaces.** See preceding paragraph.

**Fish.** The choice of fish in Sicily is very small. You see grey mullet as often as all the other fish put together; after it comes the red mullet; you sometimes see gurnet, a kind of hake, and small bony bream; the big pink bream called "snapper" by Australians; and the long-nosed, green-fleshed garfish. You seldom get sardines or anchovies, except very small as whitebait. There is also a transparent kind of whitebait, and the Sicilians are fond of octopus and sea-urchins and other molluscs. There are a few oysters, and the cockles of Pelorus (Messina). To make up for the dearth of ordinary fish, there are, however, two splendid monsters which are quite good eating—the tunny and the swordfish. The tunny fisheries of Sicily (see Tonnaro) are among the most important fishing industries in the world. Tunny have been caught up to a thousand pounds in weight, but they are generally more about a hundredweight. They are gigantic fish of the mackerel tribe, and their great value lies in the fact that they are summer fish, and that their close fibre makes them keep well. Similar in the appearance of its flesh and even more prized in the north-east corner of the island is the swordfish. See under Messina, *Pesce spada*.

**Fishing in Sicily.** Visitors do not fish much in Sicily.

**Fiumara.** A river which overflows. In certain parts of Sicily rivers which only flow intermittently are the rule. See under Messina, Torrente. There is a splendid example of the fiumara at Fiume d'Agro, near Taormina.

**Fiumefreddo Sicilia.** A railway stat. and a river close to Taormina. The coldness of the water is due to a vitriolic acid, which lowers its temperature to 3½ degrees cent. There are some remains of the Flumen frigidum of the Romans.

**Flag, the Yellow,** or Wild Iris, grows freely along the banks of the Cyane, Madiuni, and other rivers.

**S. Flavia.** A stat. a few miles from Palermo on the Messina line. Here you get out for Solunto. The necropolis of Solunto is near the stat. The ruins of the Sicilian Pompeii are on Monte Catalfano above.

**Flax.** A great deal of flax is grown in Sicily. Country people have their patch of flax, and make their own linen, as we have a patch of potatoes. The flax with its pale blue and crimson blossoms is one of the prettiest wild flowers. The Americans have a pretty name for wild flax—blue-eyed grass.

**Fleas** in the winter and spring are not very troublesome. The worst place for fleas and bugs we ever tried in Sicily was Patti, the Hotel Nasone. The Italian for flea is *pulce*.



**Florio, Comm. Ignazio**, the chief owner of the Navigazione-Generale-Italiana (Florio-Rubattino) steamship line, the Florio-Marsala wines, the Anglo-Sicilian Sulphur Company, and the great Tunny Fisheries, resides at Palermo in the Villa Butera. See under Palermo. He is a young man, son of Senatore Ignazio Florio.

**Florio, Senatore Ignazio**. The founder of the great industries which bear his name is buried in the Gesù Cemetery, in Palermo. There is a public monument to him in Palermo. He was one of the most remarkable Italians of modern times, an immense benefactor both to Italian commerce and to the Sicilian labour market.

**Florio-Rubattino, The**, is the principal line of steamships in Italy, now known as the Navigazione-Generale-Italiana. Its vessels not only do the bulk of the coasting traffic, but go to North and South America, Egypt, India, etc. It has a line of steamers between Naples and Palermo, which are very fast and fitted like miniature Atlantic liners.

What is wanted is a line of large fast steamers going direct from Genoa to Palermo without a stop of any kind. They would secure most of the English and German traffic. It is such a long drag down to Naples by sea or land, and Palermo is almost as near Genoa as Naples is.

**Florida**. A small town near Syracuse (mail-vettura in 1 hour). Founded 1640 by Giacomo Bonanno, near the entrance of the Cava di Spampinato, where the destruction of the Athenians was thought to have begun.

**Flowers**. Sicily is a paradise of flowers. Almost any flowers belonging to the temperate or subtropical zones will grow here if they have plenty of watering.

**Flowers, wild**. The wild flowers of Sicily are a proverb. It is the land of Proserpine, the spring goddess. Among those which I have personally noted are the Acanthus, Scarlet Adonis, Anemone, Artichoke, Wild Asphodel, Wild Asparagus, Barba di Giove (Beard of Jove), Bluebell, Borage, Bracken, Bramble, Broom, Bugle, Buttercup, Cabbage, Campanula, Camphor plant, Campion (white and red), Candytuft, Canterbury Bell, Capello di Venere (Maidenhair), Caper plant, Celandine, Cetrach, Clover, Convolvulus, Cranesbill, Cyclamen, Daisy, Datura, Donax, Fennel, Fiore Bianco, Flax, Friesias, Fumitory, Garlic, Genesta, Geranium, Germander, Gladiolus, Gorse, Grapehyacinth, Henbane, Iris, Ivy, Lily, King's-spear (Yellow Asphodel), Lord and Lady, Lupin, Mallow, Marguerite, Marigold, Corn-marigold, Wild Mignonette, Myosotis, Myrtle, Narcissus, Nightshade, Wild Onion, Orchid, Pink Orchid, Orpine, Fool's-parsley, Peony, Prickly-pear, Penny-piece, Pimpernel (red and blue), Poppy, Rosemary, Rose, a sort of Crimson Rambler Rose, Flowering Rush, Sainfoin, Snapdragon, Spurge, Wild Stock, Tare (purple and white), Thistle, Toadflax, Trifoglio, Peavetch, Violet.

**Flower-stalls**. The flower-stalls of Palermo are very picturesque with their tall plumes of dried grasses in the recesses of the principal streets. In the spring, when foreigners are there, they have fine shows of violets, friesias, camellias, roses, mignonette, etc.

**Flutes**. Architectural term. In Sicily the temples, being mostly Greek, generally have fluted columns.

**Flutes**. Round Syracuse especially one can always hear the goatherds playing on their reed flutes as they did in the days of Theocritus. They generally play Sicilian music, old airs which you cannot buy in shops but very valse-like.

**Forestieri.** The term by which the Sicilians invariably speak of foreigners.

**Folk-songs.** Sicily is celebrated for its folk-songs. Chambers says of the Sicilian dialect: "It has furnished a rich literary material to the popular imagination for six hundred years down to our own day, and yielded a harvest of genuinely popular poetry not equalled elsewhere in the world. Not in their number alone are the Sicilian folk-songs pre-eminent, but in their intrinsic poetic excellence. The love-songs especially are tender, passionate, and sincere, and many have a penetrating pathos that haunts the memory of a reader. They have been collected by S. Salomone-Marino, Dr. Pitré (q.v.), and L. Vigo, whose *Raccolta ampliss. di canti popolari Sicil.* (1870-74) alone contains 6,000 songs, besides a good bibliography of books in the Sicilian dialect. Dr. Pitré's great *Biblioteca delle Tradizioni pop. Siciliana* (19 vols., 1870-90) is a vast encyclopædia of folk-songs and ballads, folk-tales, legends, proverbs, customs, games, jests, riddles, etc., with grammatical introductions and glossaries. Two other works that must be named are Laura Gonzenbach's *Sizilianische Märchen* (2 vols., Leip., 1877), and S. Salomone-Marino's *Storie Popolari in Poesia Siciliana* (Bolog., 1877).

Sismondi sees in the Sicilian folk-song Sicilian words wedded to Arabic airs dating from the Saracenising court of William I. He quotes the names of Ciullo d'Alcamo, the Emperor Frederick II., his Chancellor Pietro Delle Vigne, Oddo delle Colonne, and Mazzeo di Ricco.

**Fortifications.** Sicily is not very well off for modern fortifications, though there are a few round Messina. In the Castle of Euryalus, near Syracuse, it possesses the finest antique Greek fortress. There are also some splendid Greek fortifications at Selinunte, and noble Spanish bastions at Messina and Palermo.

**Fortune-tellers.** The professional fortune-teller with blindfolded eyes and a long hollow rod may be found in the popular Piazza di S. Domenico at Palermo and elsewhere.

**Foro** does not mean a Roman forum, except perhaps at Catania. The Sicilians remained Greek under Roman masters, and went in for an *agora*, not a *forum*. It means a marine esplanade, as the Foro at Syracuse or the Foro Italico at Palermo.

**Fountains, medieval, etc.** In Sicily "fonte" has a wide range of meanings. It may mean (1) the wall-fountain or the tap in the centre of the piazza at which the poor women fill their water-jars; or (2) a spring like the Fountain of Arethusa and the Fountain of Cyane at Syracuse; (3) a lovely early Renaissance fountain like that at S. Maria di Gesù at Palermo and the Orion fountain in the Piazza del Duomo at Messina; or (4) a heavily-decorated baroque basin like that in the Piazza Pretoria at Palermo or the Fountain of the Four Beasts at Taormina; (5) modern waterworks fountains like that in front of the Palace at Palermo. Taken as a whole, Sicily does not excel in fountains. One should notice the variety to be seen on the road to Monreale and elsewhere of picturesque plaster erections at the roadside, fed, not by pipes, but by mountain streams unenclosed till they reach these façades.

**Fountains, the Women's Clubs.** The taps at which they fill the water-jars they carry on their heads to draw the water for domestic purposes, are certainly the women's clubs. The women often have to wait half an hour before their turn comes, if there is only a single jet.

**Fowl-keeping.** The poor Sicilians in Palermo as much as anywhere else keep a crate of live fowls in their houses, which is put outside all day for the hens to take the air in this captive form.

**Francavilla di Sicilia** is 3 hours by mail-vettura from Giardini Stat., Messina-Catania line. There is a daily coach from Taormina in the season. Francavilla commands one of the finest views of Etna.

**Francis I.** was king of the Two Sicilies 1825-30. He was son of Ferdinand I. and IV. Professor Pietro Orsi describes him as venal, cruel, and cowardly to a shameless degree, and says that he died of remorse and fright at the French Revolution of 1830.

**Francis II. of the Two Sicilies.** Was the son of Ferdinand II. ("Il Re Bomba") and was called the Little Bomba and Franceschiello. He had only reigned a year when Garibaldi drove him out of his kingdom. Professor Orsi calls him weak-minded, ignorant, and bigoted.

**S. Fratello-Acquedolci.** A stat. Palermo-Messina line. Mail-vettura to the town of S. Fratello takes 3 hours. S. Fratello is built on the site of the ancient Aluntium, plundered by Verres. S. Fratello is probably the ancient Aluntium. Near S. Fratello is the Grotta di S. Teodoro, a famous bone-cavern.

**Frederick II., the Emperor.** Often pronounced the most brilliant monarch of the Middle Ages. Son of the Emperor Henry VI., by Constance, daughter of King Roger. Born A.D. 1194. He became King of Sicily, under the guardianship of his mother, at four years old. He spent most of his life in his Italian and Sicilian dominions, and died at Fiorentino in Apulia in 1250. In 1229, worried into it at length by the Pope, who viewed with much apprehension Frederick's idea of reducing the Papacy to the level of a patriarchate, he went on a crusade, and without striking a blow, obtained from the Sultan of Egypt a ten years' truce, and the surrender of Jerusalem, where he crowned himself with his own hands. His Sicilian court was the centre of all the learning and art of the age, and he himself was one of the fathers of the Italian language, and among the best of the early Sicilian poets. See Folk-songs above. He is often spoken of as Frederick of Hohenstaufen.

A note of the Temple Classics Dante quotes Villani on this emperor. "He was addicted to all sensual delights, and led an epicurean life, taking no heed of any other." (Note 2, page 260.)

Frederick II. punished those guilty of treason by having them fastened in cloaks of lead, which were then melted over a fire.

**Frederick II. of Aragon.** The real restorer of Sicilian independence. His brother James was, in 1296, reconciled to the Church, and bound himself to restore Sicily to Charles of Anjou. But Frederick and the Sicilians disowned the agreement, and he was crowned king in 1296. He died 1337.

**Frederick III. (The Simple).** (1355-1377). King of Sicily.

**Freeman, Professor E. A.** The greatest authority on Sicily. His great history of Sicily, which unfortunately, even with the continuation of Mr. A. J. Evans, who has made such splendid discoveries in Crete, only takes us down to the death of Agathocles, is one of the noblest historical monuments in the language, marvellously eloquent, erudite, and interesting. He also wrote an admirable smaller history of Sicily, which carries the reader down to the reign of Constantine V., in Mr. Fisher Unwin's Story of the Nations Series. But the last chapter is a mere outline after the death of Augustus. In the third series of his historical essays, again, there are two dealing specially with Sicily—"Sicilian Cycles," and "The Normans at Palermo," the latter of uncommon charm and value. Mr. Freeman, who was a scholar

and Fellow of Trinity College, Oxford, and Regius Professor of History, spent much of his later years in Sicily. He was born in 1823, and died in 1892 of smallpox at Alicante in Spain.

**French dress of the ladies.** Most Sicilian ladies who can afford it get their dresses from Paris.

**French in Sicily.** At the time of the massacre of the Sicilian Vespers, the French took refuge at Sperlinga (q.v.). Putting the Normans out of the question, the first connection of the French with Sicily was when the Pope presented the kingdom of the German line to Charles of Anjou, brother of St. Louis. For sixteen years he had more or less possession of it, and oppressed it mightily till the people rose and massacred the French at the Sicilian Vespers. He disputed his crown with Conrad, Manfred, Conradin, Peter of Aragon, James the Just, and Frederick II. With this exception the French have never held Sicily. When the rest of Italy fell to them in 1799, Nelson, with his fleet, and Stuart, with his two thousand English at Messina, successfully kept them out of it.

**Frescoes**—(1) *Roman*. There are in the Palermo Museum frescoes in the Pompeian style discovered at Solunto.

(2) *Medieval*. Sicily possesses hardly any good late medieval frescoes *in situ*. The best are in the Sclafani Palace at Palermo, q.v. ("The Dance of Death"), and S. Maria di Gesù, in the Cappella La Grua, q.v. There are, however, in the Museum at Palermo some charming frescoes of Tommaso di Vigilia, beautiful enough for Lo Spagna, and a fair number of mutilated Gothic frescoes as in the Castle of Adernò. To make up for this it has a good many Byzantine frescoes in most interesting positions, the best perhaps in the subterranean church of S. Marcian at Syracuse. Others are in S. Giovanni Boeo at Marsala and in the three subterranean chambers used as churches, during the persecutions, at Modica and the Val d'Ispica, etc.

(3) *Baroque and modern*. The late Renaissance and more recent frescoes are very numerous in Sicily, but many of them have little value, though some Sicilian artists, like the Messinian Paladino, were very effective, not to mention more famous names.

(4) *Domestic*. It has been rather the custom to fresco the walls and ceilings of palaces in Sicily, though they are not always frescoed. These can hardly be called art. Good examples of this artisan work may be seen in the Palazzo Monteleone at Palermo, tenanted by the *Pension Suisse*.

**Frieze.** An architectural term. The middle division of the entablature (Bannister Fletcher). The frieze in a Doric temple consisted of triglyphs and metopes, the triglyphs being the three-grooved projections between the sculptured and painted metopes. The Sicilian metopes (q.v.) are famous. Carved wooden friezes or outdoor wooden decoration may be seen outside a club in the Corso and on a house just beyond the Porta Nuova at Palermo, both modern, and the latter pleasing.

**Friesias** are very favourite flowers in Sicily. Their fragrant white blossoms tinged with purple and yellow are a feature of every flower-stall in spring.

**Fuga, Fernando.** A Roman architect, 1699-1784. Born in Florence. But for the destructive restoration by this baroque monster of bad taste, the cathedral in Palermo would have been almost matchless. As it is its arabesque exterior almost resists the disfigurement of the dome which breaks through its roof like a fester. The interior is hopelessly modernised.

**Funeral services** in Sicily are often beautiful—up to a point. Fine bands play Chopin's "Funeral March" till you almost weep as the procession in the picturesque dress of the Burial Guilds (see Confraternities) pursues its stately march. But when the coffin reaches the grave the Guild hurry away, the actual burial being of the most hurried and informal description. The service takes place with fine music, often with costly singing and a blaze of tall candles in some prominent church where the body has been lying in a *chappelle ardente* before the procession begins. Sometimes the procession is halted for a speech on the services of the deceased.

**Furnari.** Reached by mail-vettura in 40 minutes from the Castoreale-Novara-Furnari Stat., Palermo-Messina line. Unimportant.

**Furniture.** There is a great deal of fine furniture of the Empire period still in the palaces for which it was made, *e.g.* in Sig. Florio's villa at Palermo (q.v.). There is also a certain amount of much older and quite beautiful furniture to be found in the vestries of out-of-the-way churches, sometimes upholstered with fine old Spanish leather.

## G

**Gagini, Antonio, or Antonello (1478-1536).** The most famous sculptor of Sicily, and one of the best of Italy, putting aside Michael Angelo. His work is not well known yet in England, but he is certain to be the subject of much discussion before long. He was also an architect. He was very versatile. Some of his Madonnas have much archaic simplicity and feeling, others are very modern for his date. But Gagini's great claim is the high amount of real beauty which he imported into his work. He excelled most of all in large pieces, where low- and high-reliefs of beautiful human faces are mingled with a delightfully free and graceful conventional ornament unexcelled by the great Florentines. The huge tribune behind the high altar at S. Cita in Palermo is unsurpassed in beauty by any work of Mino da Fiesole, or Verrocchio, or Rossellino. It is absolutely charming. Antonio Gagini had a genius for charm, like the Della Robbia family. He is sometimes a little decadent. Taking both sides of Antonio Gagini's work, his sculptures of the human form and his low-relief arabesques and other conventional ornamentations, it is doubtful if any of the great fifteenth-century Florentines excelled him when at his best. He was the son of Domenico Gagini, a Lombard. Vincenzo, Giacomo, and Fazio were the sons of Antonio Gagini; Nicolò, Giuseppe, and Nubilio were his nephews. These carried on the school of Gagini. Among the works of the Gagini in Sicily are those at Alcamo, S. Oliva; Baida, the Convent; Burgio (according to Baedeker), in the Franciscan church; Caltagirone, S. Maria di Gesù; Castelvetro, S. Giovanni Battista; Castoreale, SS. Annunziata; Catania Cathedral; Catania, S. Maria di Gesù; Girgenti, S. Spirito (school); Girgenti, 39 Via Garibaldi (see under Girgenti, Sicilian-Gothic); \*Marsala, S. Giovanni a Boeo, his best St. John; Marsala, Chiesa Maggiore; Mazzara Cathedral; Messina Cathedral; Messina, \*S. Agostino; Messina, S. Francesco d'Assisi; Monte S. Giuliano, Biblioteca Comune; Monte S. Giuliano, S. Giovanni Battista; Nicosia, \*\*S. Maria Maggiore (the Cono, 36 feet high with sixty figures); \*Palermo, window in the Archbishop's Palace; Palermo, Carmine; Palermo, S. Caterina; Palermo, \*\*S. Cita; Palermo, S. Domenico; Palermo Cathedral (the benitier); Palermo, \*La Gancia; Palermo, \*Museum, etc.; Palermo, Monte di Pietà; Polizzi, Chiesa Maggiore;

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Randazzo, S. Nicolò; Syracuse, Archbishop's Palace; Trapani, SS. Annunziata; Trapani, S. Niccolò (school); Comiso, S. Francesco.

There are two sumptuous books on the work of the Gagini, *I Gagini e la Scultura in Sicilia nel Secolo XV. e XVI.*, by G. di Marzo, in two large



THE CAPPA DELLA PIETÀ IN MESSINA CATHEDRAL, DESIGNED AND PARTLY CARRIED OUT BY ANTONELLO GAGINI

volumes (Palermo, 1883-4), whose illustrations are spoiled because the engraver has lost the likeness and character; and a recent work sold by Hoopli at Milan, which is chiefly devoted to the Gagini who stayed in Lombardy, but has a chapter on the Sicilian Gagini.



**Gallidoro, the Marchese di**, a noble much interested in things English.

**Gallipoli.** Founded by the Athenians of Naxos, was on the site of the modern Mascali (q.v.), whose wines are known even in England.

**Gallo, Capo**, a prominent landmark on the north coast of Sicily between Palermo and Carini.

**Gambling.** Sicilians of all degrees are gamblers. The cheapest form is the *mora* of immemorial antiquity (q.v.) and the *lotto*, or public lottery. The column and the ball is, I think, a specially Sicilian form. *Petits chevaux* obtain a little. See *Lotto*. There is much card-playing in the open air. The workmen use their dinner-hour for gambling.

**Games.** See Batting the ball through the ring, *Mora*, *Cottabos*, etc.

**Gangi.** Reached by mail-vettura from Castelbuono, 9½ hours; Nicosia, 3½ hours; and Cerda, 14 hours. The ancient Engyum (q.v.). Remains of feudal castle. Prince Gangi is one of the principal nobles of Sicily.

**Gardens.** There are some glorious gardens of semi-tropical vegetation in Sicily, notably the Botanical Gardens at Palermo, where they will sell specimens of anything, and the Parco d'Orleans, Villa Tasca, Villa Sofia, Villa Sperlinga, Villa Malfitano, Villa Giulia, Giardino Inglese, Giardino Garibaldi, Villa Butera, Villa Serradifalco, etc., at Palermo, the gardens of the villas at Bagheria, the Villa Politi and Villa Landolina at Syracuse, the Villa Rocca Guelfonia at Messina, etc., the gardens of S. Caterina and S. Domenico and Mr. Stopford's garden at Taormina, and the garden of the Convent of S. Nicola at Girgenti. Almost anything belonging to the temperate or subtropical zone will grow in Sicily if well watered. Roof and terrace gardens, in which the flowers are grown in the hollow tops of brick walls, are managed very effectively in Sicily, where the loggia is such a feature. There are a few fine pergolas, e.g. at S. Domenico, Taormina, and S. Nicola at Girgenti. There are many noble palms in the public gardens besides agaves, aloes, yuccas, daturas, euphorbias, etc., and the bougainvillea grows gloriously. A marked feature is that wild flowers are nearly always allowed to grow where they please in the most formal gardens, even the Botanical Gardens of Palermo.

**Gardner and Jevons's "Grk. Antiquities."** See Guhl and Koner, p. 195.

**Garibaldi.** Landed in Sicily with his Thousand—the famous Mille—at Marsala on the 11th May, 1860, by the connivance of two British men-of-war which got in the line of fire of the Neapolitan warships. On the 15th of May he won the Battle of Calatafimi with badly armed and much inferior forces. On the 27th of May he won the Battle of Gibilrossa outside Palermo with a bayonet charge and entered Palermo in triumph. The best-fought battle was the long summer day's fight at Milazzo on the 20th July. Victor Emmanuel was compelled by the hostility of the European Powers, except England, to write to him begging him not to cross the Straits, but Cavour sent him a hint not to obey the letter. There is a statue and a piazza, if not a public garden, and a Corso to Garibaldi in almost every city in Sicily, and the rooms he occupied in the Royal Palace are one of the sights of Palermo. There are also inscriptions on the Municipality and the Palazzo Villafranca.

**Garlic, wild.** Common in Sicily. A beautiful scentless variety with pink flowers is found at Selinunte, etc.

**Garofano.** The rich red clove of this name, sometimes with a hundred blossoms on one plant, is quite a feature in the Sicilian spring. Pots of it are stuck on the spikes, left for the purpose on the balustrades of balconies, which give a lovely note of scarlet in the street,



**Garrisons.** The Sicilian garrisons consist nearly always of North Italian troops. In the same way the Sicilian troops are sent into North Italy. This is such a valuable educational influence that it goes far towards justifying the expense of the Italian military establishment. The Sicilian who has done his military service is fifty per cent. the better man. Sicily is rather heavily garrisoned. In 1896 it contained 60,000 soldiers. See Fortifications.

**Gates.** Gates in Sicily are always named from the place they lead to, *e.g.* the Mazzara Gate of Palermo terminates the road leading to Mazzara, and the Messina Gate at Taormina the road to Messina.

**Gebbias.** Gebbias are the large plaster-lined cisterns you see in every Sicilian garden. The name is Arabic.

**Gela.** One of the most important cities of ancient Sicily, after Syracuse and Acragas, stood on the site of Terranova, its necropolis being at Cape Soprano. It was founded in 690 by a joint colony of Cretans and Rhodians from Lindii, whence its first name of Lindus. It was altered to Gela because it stood on the river of that name. Acragas was founded by the Geloans in 599. Cleander was tyrant of Gela 505-498, and his brother, Hippocrates, from 498-491. On his death, in 491, Gelo became tyrant, and interfering in 485 to restore the Gamori to Syracuse, became master of that city, after which Gela became a minor city. Half the inhabitants of Gela migrated to Syracuse. In 406 B.C., after the destruction of Acragas by the Carthaginians, its inhabitants were received into Gela, but the next year Gela was itself besieged by the Carthaginians, and first relieved and then abandoned by Dionysius. Gela was destroyed. It became tributary to Carthage, but helped Dion and was recolonised by Timoleon. There are considerable remains of the ancient city. Its best-known coins have a bull's head with a human face on one side, and a horseman on the other. Agathocles won his first distinction in his assault on Gela; B.C. 311 Agathocles massacred 4,000 of the citizens. After his defeat at Ecnomus he took refuge in the city. Phintias, the tyrant of Acragas, removed its inhabitants to people his new city of Phintia. It was also sacked by the Mamertines later, though it must have been restored by the Romans, for Cicero says that Verres carried off the statues restored to Gela by Scipio after his capture of Carthage. In Strabo's time it was uninhabited. See Smith's *Dictionary of Greek and Roman Geography*. It is said that Gela was first founded inland on the site of the present city of Piazza Armerina.

The remains of ancient Gela at Terranova are—

- (1) Site of the ancient Gela, temple, etc.
- (2) At Cape Soprano, the ancient necropolis. Splendid sarcophagi lately found there.
- (3) Remains of a temple of Apollo.
- (4) Virgil's Campi Geloi outside (*Æneid*, iii. 701), the principal plain of Sicily after Catania.

**Gellias.** The wealthiest citizen of Acragas at the time of its capture by the Carthaginians. Diodorus tells us much about him. "It is said that this Gellias was of a very mean presence, but of admirable parts and ingenuity. Being once sent as ambassador to the Centuripes, when he entered the assembly all the people fell a-laughing, seeing the mean aspect of the man, so disagreeable to his great fame and reputation in the world. Upon which, he made this sharp retort—That what they saw in him was not to be wondered at, because the Agrigentines always send the comeliest and handsomest men to the noblest cities, but to those that were mean and of little note, such as him self. Marvellous stories are told of his wealth.

“It happened once that five hundred Gelonian horsemen came to his house in the winter-time, whom he liberally entertained, and furnished every one of them out of his wardrobe with cloaks and coats. Polyclitus in his history declares that when he was a soldier in Agrigentum, he saw a wine-cellar in his house, in which were contained three hundred hogsheads; and that near to these was placed a cistern of pure white tempered mortar, containing a thousand hogsheads, out of which the liquor ran into the vessels.” When the Carthaginians had taken the city, “Then it is said Gellias, who was so eminent above the rest of his countrymen in the greatness of his wealth, and integrity of his conversation, ended his life with the loss of his country: for he and some others fled to the temple of Minerva, hoping the Carthaginians would not commit any outrages against the gods: but when he perceived the cursed impiety of the men, he set fire to the temple, and together with the wealth that was there, (consecrated to the gods), burnt himself; by one act preventing three evils, as he conceived; the impiety of the enemy against the gods, the rapine and plunder of the vast treasure that was there, and (that which was the greatest) the abuse of his own body.”

**Gelo, or Gelon.** Tyrant of Syracuse and Gela. Achieved his power as cavalry leader of Hippocrates, tyrant of Gela, upon whose death the democracy rose against his two young sons. Gelo put down the revolt, but assumed the tyranny himself. This was in 491. In 485 he restored the Gamori refugees to Syracuse. See Casmene, which opened its gates on his approach. No doubt the union of Gelo at the head of an army with the immensely wealthy Gamori aristocracy was too powerful to be opposed. He took half the population of Gela with him, all the inhabitants of Camarina, and the citizens of Eubæa and Megara Hyblæa. The poorer classes he sold into slavery. The Athenians and Spartans sought his alliance against Persia. He offered to send 200 triremes and 28,000 men if they gave him supreme command. When they refused, he said that the Greeks had lost the spring out of their year. But he was preparing to aid them when the news came of the great Carthaginian invasion of Sicily. Hamilcar marched from Panormus to Himera with 300,000 men. It was defended by Theron, the tyrant of Acragas, and then came one of the finest episodes in Sicilian history. Gelo, who had married Theron's daughter, Damarete, marched post haste across the island at the head of 50,000 foot and 5,000 cavalry, and utterly destroyed the Carthaginian force at the great Battle of Himera, fought, as Herodotus tells us, on the same day as the Battle of Salamis, 480 B.C. Freeman has a splendid account of the battle in the second volume of his history. This victory brought Gelo vast wealth and a popularity and power that nothing could shake at Syracuse. Years afterwards his statue was the only tyrant's statue spared by Timoleon. Out of the ransom money paid by the Carthaginians to Damarete were coined the first notable coins of Sicily, the beautiful decadrachms known as Damareteia, considered the best of the archaic pieces, with their noble head of Victory, easily to be recognised by its string of pearls. He only lived two years after his victory, dying of dropsy B.C. 478 (Smith's *Dictionary of Greek and Roman Mythology and Biography*).

**Genesta.** The yellow-flowered genesta, used so much as a pot-plant in English rooms, grows wild on Sicilian mountains, and is also used for hedges, which grow four feet high.

**Geraci Siculo.** Remains of Count Roger's castle. It is the oldest marquissate in Sicily. Reached by mail-vettura in 7½ hours from the Castelbuono Stat., Messina-Palermo line.

**Geranium-hedges.** Most of the railway lines in Sicily are bordered on both sides with tall hedges of profusely flowering rose-geraniums, mixed with the agave, whose swordfish leaves repel trespassers.

**Germans in Sicily.** The German connection with Sicily is extensive and of very long standing. The Emperor Henry VI. having married Constantia, the heiress of Sicily, he and his son, the Emperor Frederick II., spent a large part of their reigns in Sicily, and they were followed by Conrad IV., Conradin, and Manfred, though much of the fourteen years, ending in 1268, was taken up in wars with the French under Charles of Anjou, upon whom the Pope had bestowed the crown in 1264. After the death of Conradin, in 1268, the German power in Sicily was broken. But in Messina especially (q.v.) there are considerable remains of the German dynasty, and in Palermo there is a church of the Teutonic knights, La Magione, and a hunting-box of Frederick outside the Favara. With the reign of the Emperor Charles V. a fresh German interest came in. He concerned himself much with the development and fortification of Sicily. Goethe (q.v.) visited Sicily in 1789. In modern times the Germans are, with the English and the Americans, the principal travellers in Sicily. You meet quantities of them, especially at Taormina, where there are German shops. There are some valuable books about Sicily in German, such as Holm, Gselfels, etc.

**Gerlando, S.** The first bishop of Girgenti. He was appointed by the Normans and is the patron saint. There is a silver image of him in the cathedral.

**Gesso.** There are valuable mines of gesso, *i.e.* gypsum, in Sicily.

**Gethsemane, Gardens of.** On the day before Good Friday they have gardens made of coloured sands and pot-plants in the churches. The Christ is taken down from the principal crucifix and laid on the floor, with the head supported by a fine linen cushion, and the vacant cross is erected just beside Him. Crowds come in and kneel to kiss His feet. Called also *sepolcri* (q.v.). Palermo (q.v.) is one of the best places in Italy to observe this ceremony. The rites are said to be of pagan origin, connected with the death of Adonis. (J. G. Frazer.)

**Ghetto.** The Jews' quarter, called in Sicily the *Giudecca*, as at Trapani and Syracuse.

**Giampileri.** Stat. on Messina-Catania line. The famous Benedictine monastery of S. Placida is 2 miles from it (q.v.).

**Giardini** (for Taormina). Stat. Messina-Catania line, close to Naxos, the oldest Greek city in Sicily (q.v.). It has mail-vetture to Taormina, 1 hour; Kaggi, 1½ hours; Ponte Graniti, 2 hours; Bivio-Spatolo, 2 hours 35 minutes; Francavilla-Sicilia, 3 hours.

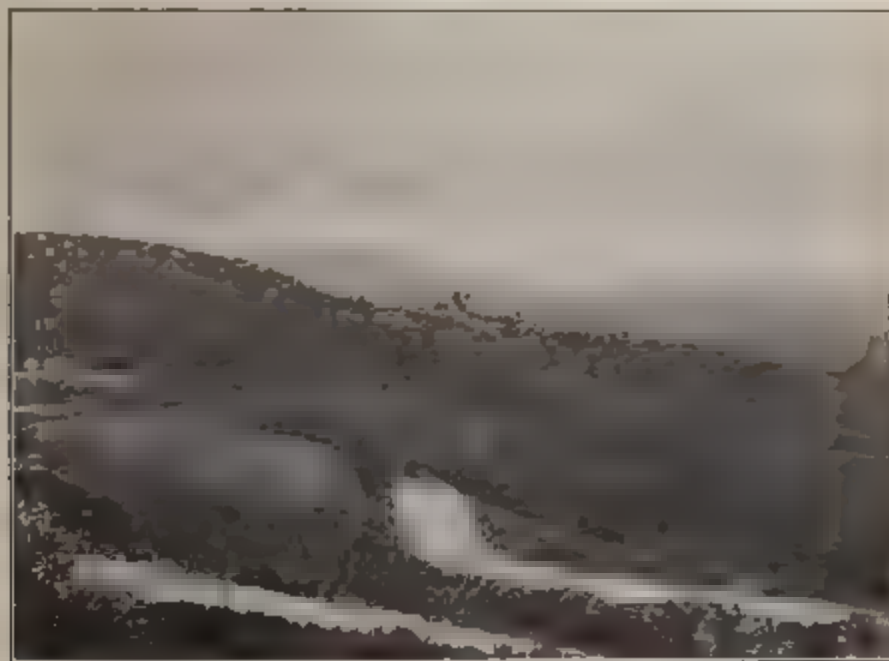
**Giardino d' Infanzia**, *i.e.* a kindergarten. There is a famous kindergarten at Palermo, the Giardino d' Infanzia da Feltre in the Palazzo Monteleone; and an interesting little kindergarten in the main street near the cathedral at Taormina.

**Giarre-Riposto.** Stat. Messina-Catania line, and on the Circum-Ætnean railway, which runs from here to Catania round the back of Etna. It is 7 kil. from the famous Castagno dei Cento Cavalli—the great chestnut tree of Etna, which is 180 feet round.

**Giarratana.** Four hours by mail-vettura from the Ragusa Inferiore Stat. on the Syracuse-Licata line. Giarratana is the ancient Ceretanum, the mysterious ancient Greek town of which even Freeman seems to know nothing,

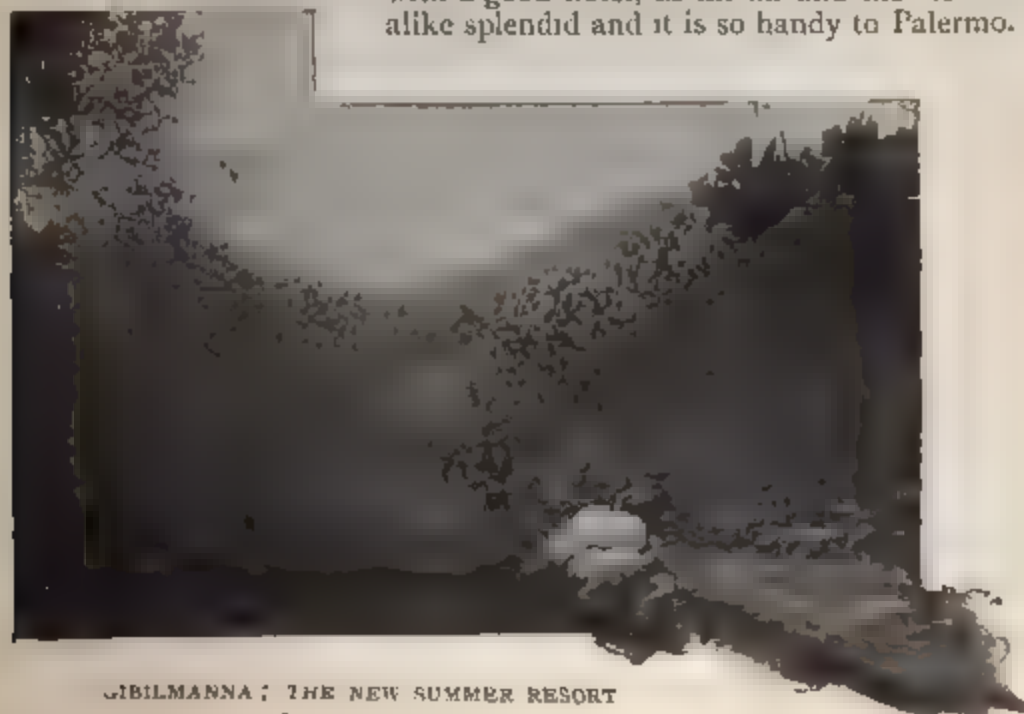
which lies away in the hills between Palazzolo and Modica, and has remains of ancient temples, elegant baths, mosaics and sepulchres from which many terra-cottas and coins have been taken.

**Gibellina.** Stat. next to Alcamo; Palermo Trapani line. Mail-vettura to Gibellina town, 3½ hours; Salaparuta, 4 hours; Poggioreale, 4½ hours. An ancient town with a medieval fortress of the Chiaramonti.



SALAPARUTA, SEEN FROM GIBELLINA

**Gibilmanna.** A village with a monastery on a lovely wooded mountain overlooking Cefalù on the Palermo-Messina line. The Bene Economico of Palermo is much interested in the establishment of a summer station here with a good hotel, as the air and the view are alike splendid and it is so handy to Palermo.



GIBILMANNA; THE NEW SUMMER RESORT  
A COUNTRY ROAD

**Gibilrossa.** Above Monte Grifone outside Palermo, where Garibaldi bivouacked before he marched into Palermo, May 27th, 1860.

**Ginnasio.** See Palestra. Both the Romans and the Greeks were immense enthusiasts over gymnastic and athletic exercises. There are fine remains of gymnasia both at Syracuse and Tyndaris.

**Giolleria.** Sicily is a happy hunting-ground for the collectors of ancient jewellery. The Consul, Mr. Churchill, has a wonderful collection. Strangers, before purchasing, should consult Cook's correspondent in Palermo, Mr. H. von Pernull, whose office is in the Corso near the Piazza Marina. The old jewellery closely resembling the Italian, with a delicate tracery set with rose-diamonds or old paste, is very beautiful, and some of the seventeenth-century filigree is superb. Enamels (*smalti*) are a special feature. These beautiful little pictures, chiefly of religious subjects in brilliant colours, make these enamels charming effects for setting in other jewellery.



G. BELMANNA IN THE WOODS

**Giordano, Luca.** A Neapolitan painter (1632-1705) who did a good deal of painting in Palermo and Messina.

**S. Giovanni-Gemini.** Noted for the Califerro mineral water; is near the Cammarata Stat. on the Girgenti-Palermo line.

**Giovanni, Vincenzo di.** A Palermitan antiquary, author of a valuable book entitled *La Topografia antica di Palermo Dal Secolo X. al XV*.

**Giove.** The Greek Zeus, the Latin Jupiter. Most of the great cities had temples to him, though in Sicily he was not part of the life of the people as

Ceres, Diana, or Venus. Temples to Jupiter Olympius, Polias (Atabirius) etc., still exist at Syracuse, Girgenti, Selinunte, etc. The temples of the Olympian Jupiter are generally enormously large.

**Girgenti.** See below, page 337. The Greek Agragas, the Roman Agrigentum, in its heyday second only to Syracuse, has remains more or less perfect of ten Greek temples, fine Greek houses, prehistoric dwellings and tombs, Greek tombs, Roman tombs, catacombs, a Greek bridge, a large Greek necropolis, a museum with choice Greek vases, etc. ; a cathedral with a valuable treasury and a Gothic tower ; numerous other Gothic buildings, a secret passage from the town to the temples, and marvellous Greek subterranean aqueducts.

**Giudecca, or Ghetto.** The Jewish quarter of a town. There are interesting buildings in the Giudecca of Trapani and the Giudecca of Syracuse.

**Giunone.** Lacina, Lucinia, etc. The Greek Hera, the Latin Juno. Not a very popular goddess in Sicily. Temples are assigned to her without much authority at Girgenti (one of the first Greek temples in existence) and Selinunte : and Freeman thinks that Hybla Heræa, the modern Ragusa, may have been called from its temple of Hera.

**S. Giuseppe.** The slang expression for the complacent husband in a *menage à trois*.

**S. Giuseppe.** A licensed beggar, dressed up like the suisse of a church, with certain privileges.

**Gladiolus, the wild.** Generally of a beautiful rose colour, is a great feature in Sicilian cornfields.

**Goats and Goats' Milk.** There are swarms of goats in Sicily, which depends almost entirely on them for its milk. They are kept penned up at night, and driven out on to uncultivated land during the daytime with a herdsman. Where this is not possible, they are tethered on any bit of waste ground and fed with lemon-peel, which for some reason they prefer to orange-peel. They are very fond of the leaves of the prickly-pear, whose wicked spikes present no terrors to their leathery palates. Different cities have different breeds. The large white goats of Girgenti are very handsome. The Palermo goats are pretty little creatures with long horns, long white hair and brown faces. Goats are extraordinarily clever and agile. With one rake of their horns they will examine a whole dust-heap. The kids are eaten as much as lambs, and sheep are considered as uneatable as goats.

**Goddesses** were far more popular in Sicily than gods, especially Ceres, Proserpine, Diana, and Venus. Indeed the worship as well as the presentments in art of the Virgin Mary may be traced to the Ceres worship of Sicily. (See Ceres.)

**Gods.** Sicily is one of the lands of the gods, both on account of its physical conditions and because many of the legends about the lives of the gods on earth are located in it. It is extraordinarily interesting to be in a country of the manifestations of the gods of Greece. Though, to understand it properly one should have been in some Eastern country, like Japan, where gods and demigods still form part of the life and belief of the people and still have their habitat upon earth.

**Goethe in Sicily.** Goethe's progress in Sicily justifies the remark that he was a Goth with a modified "ö." He went over the Royal Palace at Palermo without a remark upon its Royal Chapel, the most beautiful ecclesiastical building in Christendom, and he drove up the hill of Monreale without getting out to look at the cathedral and cloister. But he wrote pages and pages about



the Villa Palagonia at Bagheria, the bottomless pit of Baroque. He was in Sicily from April 2nd to May 14th, 1787. He visited and rode through Palermo, Alcamo, Segesta, Castelvetro, Sciacca, Girgenti, Caltanissetta, Castrogiovanni, Motta S. Anastasia, Misterbianco, Catania, Taormina, and Messina (q.v.) Kniep, the artist, went with him. His remarks upon Sicily savour much more of the man of science than the man of culture. A translation of his Diary is published in *Goethe's Travel's in Italy*, vol. i. of Bohn's Library, by Mr. A. J. Morrison and Mr. C. Nisbet. In Palermo he stayed at the palace on the south side of the Corso, a little above the Piazza S. Spirito, which is marked with a tablet.

**Golf in Sicily.** Through the exertions of the Bene Economico, golf-links will shortly be opened in Palermo, probably in the Royal Villa at the Favorita, close to the Hotel Igiea.

**Good Friday in Sicily.** The main feature of Good Friday is the procession of the Pietà, the Christ taken from the cross. See under Ceremonies and Pietà.

**Gorse.** Grows in Sicily, but I am not acquainted with any large stretches of it.

**Gorgias of Leontini.** One of the most famous orators of antiquity. He was born about 480 B.C., and broke the rule that no famous man ever lives to be a hundred by five, or, some say, nine years. He went on the celebrated mission to Athens, B.C. 427, to enlist the aid of Athens for the Chalcidian cities of Sicily in their war against Syracuse. His eloquence was disastrously effective. As this was after the death of Pericles, Pericles could not have been his pupil. Some works attributed to him survive, also a dialogue about him attributed to Aristotle.

**Goridan, Lago di.** The medieval name of the Lake of Pergusa in the fields of Enna. Obviously the same word as Gurrita, the shallow pestiferous lake on Etna.

**Goths in Sicily.** Sicily formed part of the empire of Theodoric, and was ruled by a Gothic count. Theodoric gave Lilybæum to the Vandal king Thrasamund as the dowry of his sister Amalfuda, but it was part of the Gothic possessions again when Belisarius conquered Sicily, 535 A.D. Cassiodorus won Theodoric the loyalty of the Sicilians, and Sicily sent corn to Gaul. In 549-550 Totila, the Gothic king, invaded Sicily. He could not take any of the chief towns, but ravaged the island, and left garrisons in four places. In 551 the Goths were finally driven out of the island. (Freeman.)

**Gothic architecture.** Sicily has a school of its own in Gothic architecture, of which the nomenclature is rather confusing. Certain parts of it are distinctly to be classed as Arabo-Norman, and the fifteenth-century portions can only be called Sicilian-Gothic, but there is a transition period in between which is not so easy to name. Sicilian-Norman has been suggested, but Sicilian-Gothic is perhaps the best all-round name, as, with rare exceptions (mostly traceable to the English archbishop Offamilia), its arches are pointed throughout. We have a definite date, supported by proper evidence, for the pointed arches of the Ponte del Ammiraglio at Palermo, 1113. There is said to be very much older Sicilian-Gothic in the Castle of Maniace at Syracuse, but I cannot speak so surely of the evidence.

It is said that the only building in Sicily, or at any rate Palermo, built by Arabs for Arabs is the lower part of the tower of the Archbishop's Palace. The Arabo-Norman portion of Sicilian-Gothic is nearly all to be found in or round Palermo, in the palaces of the Zisa, the Cuba, the Cubola, the Favara and Mimnerno, and the central part of the Royal Palace which contains the Norman room; the chapels of the palace (Cappella Reale), and the Zisa; the



churches of Monreale, Cefalù, the Eremiti, the Martorana, S. Cataldo, S. Giovanni dei Lebbrosi, S. Christina la Vettere, the Incoronata, the Maddalena, with the Torre del Diavolo, near the Gesù, and the Bridge of the Admiral. The cathedral is rather later, though it is in the Arabo-Norman style, with the exception of its domes. Its crypt, however, and the Church of the Vespers, S. Spirito, though early in date, are not Arabo-Norman, but English-Norman. There are also a superb church of the period which I have never seen, S. Pietro e S. Paolo on the Fiume d'Agro near Taormina, the church of S. Nicola at Girgenti, the church at Maniace, the Badiazza outside Messina.

But the bulk of the Sicilian-Gothic now preserved belongs to the fourteenth and fifteenth centuries, and the former, especially, is beautiful. It really differs comparatively little from North Italian architecture of the same period, as, for example, at Brescia, and Mid-Italian, as at Siena. Its great feature is the containing arch, containing pairs or triplets of small windows divided by shafts; but the Sicilians, having a Norman influence, filled in the heading between the small windows and the arch containing them with rich tracery. Take, for example, the windows in the Palace of the Inquisition or the Casa Normanna at Palermo. Sometimes the Saracen influence is strong enough to make a distinct departure, as in the exquisite arabesque window of the Palazzo Lanza at Syracuse. To this period belong a number of beautiful buildings all over Sicily, such as the two palaces just mentioned—the Aiutamicristo Palace, with its exquisite cortile, and the Sclafani Palace at Palermo. Most of the churches which have porches with clustered columns and rose windows over them belong to this period, as do the splendid feudal fortresses erected by the Chiaramonti and their rivals in the country. Syracuse has two gems in the windows of the Montalti Palace and the doorway of the Castello of Maniace. To these should be added the doorway of S. Giorgio and the windows in the cathedral tower at Girgenti, the celebrated doorway at Bivona, a doorway at Modica, a doorway at Catania, and much in the cathedral of Messina. The two loveliest buildings of the style, though their date may not quite synchronise, are the Badia and Palazzo S. Stefano at Taormina, the former almost unsurpassed for pure beauty. There is another range of fourteenth-century Gothic even more like the North Italian, which survives in the palaces of towns like Randazzo. But this may be due to Lombard settlement. By far the most numerous Gothic remains in Sicily are those of the fifteenth century, when Gothic was melting into Renaissance. Sicily is full of charming buildings of this period, one of the most constant characteristics being a pointed or ogee arch contained in a square heading. Pointed arches with a dripstone or projecting moulding of their own shape just above them are also a great feature. There are many buildings with these doorways to be found in the Via dei Monasteri at Messina, the Corso at Taormina, and various parts of Palermo and Syracuse. But the most beautiful specimens of late Sicilian-Gothic are those into which classical features have been embodied, like the airy and elegant porch of S. Maria alla Catena at Palermo. See Gothic under Syracuse, Palermo, Taormina, Girgenti, Randazzo, Modica, Ragusa, Messina, Catania, Trapani, Castrogiovanni, Cefalù.

The beautiful but vitiated Gothic chapels and doorways of Modica and Ragusa are dealt with under these towns.

**Gourds.** A wild gourd grows on the rock of Cefalù, which is otherwise rather unique in its vegetation.

**Grammichele.** Stat. before Caltagirone (Catania-Caltagirone line). Near the ancient Ocula (Occhiala). Founded by the Prince of Butera after the earthquake of 1693.

**Granary of Europe.** Cato called Sicily "the granary and nurse of the city of Rome." Cicero called it the treasure and life of the city, and its wheat is still of a very superior quality, noted for its hardness. But it imports a good deal from the Black Sea.

**Grano.** One of the old Bourbon coins. The country people in the west of Sicily still use in their reckoning onzi, tari, and grani, though the coins no longer pass. A grano = 2 centesimi.

**Grape-Hyacinth.** A flower that looks like a raspberry of hyacinth blue. Very common in Sicily, and very handsome. Its Latin name is *muscarum*, and it is one of the Liliaceæ.

**Gravina.** Gives its title to a Sicilian prince. One of the family commanded the ill-fated Spanish fleet at the Battle of Trafalgar, and the sword of this gallant officer is preserved at Palermo. One and three-quarter hours by mail-vettura from Catania.

**Graziavecchia.**

**Greek architecture.** One of the glories of Sicily is its Greek architecture. It has the remains of at least forty temples, two fortresses, several theatres, many necropoles and tombs, subterranean aqueducts, Greek houses, a propylæa, walls, bridges, odea, etc. See under Syracuse, Girgenti, Selinunte, Segesta, Catania, Messina, Palazzolo, Tyndaris, Terranova, Naxos, Camarina, and Doric.

**Greek churches.** There are churches where the modified Greek rite is celebrated for the benefit of the Greek settlements in Sicily, dating from the fifteenth century, at Palermo, Messina, Piana dei Greci, etc. See Albanians in Sicily.

**Greek coins.** The Greek coins of Sicily have never been equalled. See under Coins, and coinage of the various Greek cities.

**The Greek Colonisation** reached its highest development in Sicily. Neither Miletus nor Massilia played the commanding part in the world's history achieved by Syracuse. Nor must it be forgotten that the wars between the Greeks and the Carthaginians lasted far longer and involved greater bloodshed than the wars of the Romans with the Carthaginians. Naxos, the earliest colony, was founded by Chalcis in Eubæa, B.C. 735; Syracuse, the second, by Corinth, B.C. 734; Tyndaris, the latest, by Dionysius of Syracuse, B.C. 396. With the exception of Naxos, Catane, Xancle (Messana), and Leontini, and to some extent Himera (founded by Eubæans, chiefly from Chalcis), the Greek colonies were all of Dorian foundation, and the gradual crushing of the few Ionian colonies was one of the chief reasons which brought about the invasion of Sicily by Athens, the head of the Ionian cities. The chief Dorian Greek colonies in Sicily were Syracuse (Megara-Hyblæa), Agragas, Selinus, Gela, Camarina, Casmenæ, Tyndaris, Cefalù; of less importance were Lipara, Acræ, Ætna, Cephalædium, Heraclea, Phintia. Tauromenium was founded by the survivors of Naxos and Sikels.

**Greek curios.** Sicily, especially Girgenti, is an excellent place to buy Greek curios. They may also be bought at Palermo, Taormina, and Catania, but great caution must be used with regard to forgeries. There are quantities of genuine Greek objects on sale, because they are continually being discovered in tilling the ground, and if you can buy them from the people who find them, you get them very cheap. The ordinary Greek curios purchasable in Sicily are heads of terra-cotta figurines, occasionally whole figures—all fifth or sixth century B.C.; terra-cotta vases and toilet-vessels and jewel-boxes;

jewels, engraved stones for seals, coins; small bronze articles, from needles to statuettes; weights, arrowheads, candelabra, bronze utensils, and a little glass. See Terra-cottas, Curio-buying, Coins, Bargaining.

**Greek history.** Freeman somewhere remarks that the materials for the Greek history of Sicily are probably as extensive as those for Greece Proper.

**Greek houses.** See under Girgenti, Selinunte, Cefalù. Professor Salinas has partly excavated a very large Greek house at Girgenti, where there are extensive remains of Greek houses unexcavated. The prehistoric house at Cefalù may be Greek of the Mycenaean period.

**Greek inscriptions.** Most of them are in the museums of Palermo, Syracuse, etc. There is one on the font of the cathedral of Syracuse; there are one or two in churches at Messina. I cannot recall any inscriptions before the Roman conquest of Sicily *in situ*, but there are Greek inscriptions at Palazzolo in the wonderful tomb chambers of the Roman period.

**Greek metopes.** See Palermo Museum. Only a few lots of sculptured metopes have been discovered in Sicily, and all of them at Selinunte. The best Selinunte metopes rank after those of the Parthenon and Olympia.

**Greek pottery.** See under Earthenware, Curios, etc. Sicily is full of ancient Greek pottery. Pottery remained Greek in the Roman period.

**Greek rites.** Hardly anything is known of Greek rites in Sicily except incidentally from Diodorus or Theocritus, etc., or from the Sepolcri and other modern rites. Sicily is remarkably poor in marble reliefs which would give us information on this subject. What a prize, for instance, it would have been if we had had a frieze representing the rites practised by Sicilians when they were sacrificing to Apollo Archagetas before a journey to Old Greece, or the rites in the world-famous temples of Enna and Eryx, like we have of the Panathenæa on the Parthenon at Athens.

**Greek roads** were cut in the solid rock. There are quantities of them in Sicily, easily to be distinguished by the deep ruts cut by the chariot wheels. A good example is in the street of tombs at Syracuse.

**Greek customs surviving.** An example is the throwing back of the head to say no, the *ananuein* of the Greeks.

**Greek temples.** See above under Architecture, and at the various cities mentioned under that heading. The finest standing are the Concordia and Juno at Girgenti, the Diana at Segesta, and the Minerva embodied entire in the cathedral of Syracuse.

**Greek terra-cotta figurines.** See above under *Earthenware*, and *Greek Women*. See also the works on Greek terra-cotta statuettes by Mr. Marcus Huish (Murray) and Miss Hutton (Seeley). They were probably votive, and the Sicilian figures belong to the period when the subjects depicted were chiefly goddesses. Other subjects are sometimes found, such as masks or animals. The great places for finding them are at Selinunte and Girgenti, cities destroyed by the Carthaginians in 409 and 406 B.C. They are therefore anterior to these dates. A few beautiful figures of the Tanagra period have been found at Solunto. Proserpine is the favourite subject of all, though there are many of Diana and Venere. They were made in moulds in separate pieces and then cemented together with clay. The makers sometimes used the head of one with the body or limbs of another. The moulds are still sometimes found. They were used for votive offerings at the temples, and when the temples got too full the priests cleared out the worst ones. They broke them and threw them in the temple dustbin because they had been

sacred and must not be used for other purposes. Sometimes they were too lazy to break them. The heads and feet being solid have lasted longer than the hollow portions. They are therefore commoner.

**Greek type, the ancient,** is supposed to be strongest in the province of Messina, but is also very noticeable at Girgenti and Palazzolo.

**Greek women.** The Dorian Greeks allowed their women far more liberty than the Ionians, and much more influence. Many women come into the story of Syracuse. See under *Syracuse*, Arete, Aristomache, Callirrhoë, Damarete, Sophrosyne, Philistis. That they were gloriously beautiful there can be no doubt. The female heads on the Sicilian coins are the most beautiful in the whole of art. Unfortunately, the Syracusans do not seem to have gone in much for the terra-cotta figurines, and there have been no finds in Sicily beyond a few stray figures at Solunto of figurines of the Tanagra period. The Sicilian specimens belong to the fifth and sixth centuries B.C., when only stereotyped goddesses were represented, all of them very good-looking. Some day, perhaps, there may be a find at Syracuse or Girgenti of the figurines of the middle of the fourth century, which would be photographs in clay of the elegant and luxurious dames of Syracuse, like those of Tanagra, as you see them in the famous idyll of Theocritus. We know the smart women of Tanagra from top to toe: their coiffures, their parasols, their hats, their fans, are quite Parisian. There are even some with high-heeled slippers, and a fortune awaits the Parisian modiste who first copies their elegant dust-cloaks.

**Greek words.** A few Greek words have never dropped out of the language, *e.g. latomia*. The language of ancient Sicily was mostly Greek even in Roman times. The Sikeliens and Sicanians became Græcised, and the Romans never imposed their language. Theocritus and the other writers of the best period wrote in Dorian Greek, the language of most of the great cities.

**Greeks and Phœnicians.** They had shrines respected by each other as we know from Diodorus's account of the storming of Motya. The Phœnicians imitated the Greek coins even down to their inscriptions, and Greek was spoken at Palermo, a city which never was Greek, though held for a brief while by Pyrrhus.

**Di Gregorio, the Marchese.** A distinguished writer on scientific subjects. Nelson occupied an apartment in his palace when in Sicily. See under Palermo.

**Gregory the Great, Pope,** was the son of a Sicilian heiress named Sylvia, and owned great estates in Sicily, six of which he used for founding monasteries, including the famous S. Giovanni degli Eremiti at Palermo, and the great monastery of S. Martino above Monreale.

**Grey Mullet.** See Fish.

**Grilles.** The iron and bronze grilles used for screening the nuns from observation in their churches and their balconies, generally gilt, are frequently of great beauty, *e.g.* S. Lucia near the Duomo in Syracuse, and inside the church of S. Spirito at Girgenti.

**Grotte.** A stat. on the line between Canicattl and Girgenti, the ancient Erbessus (q.v.).

**Gurrita, Lake.** A malarious lake near the monastery of Maniace on Mount Etna. Cf. Goredan (Lago di), the medieval name of the Lake of Pergusa. Does the name signify something malarious?

**Guhl and Koner's "Life of the Greeks and Romans."** One of the best illustrated popular guides (published by Chatto and Windus, 7s. 6d.) for the traveller on all subjects, from temples and tombs to the vases and little bronzes he buys at curio-shops. **Gardner and Jevons's "Manual of Greek Antiquities"** (Griffin and Co., 15s. net) is the most up-to-date dictionary of Greek antiquities.

**Guardia di Questura.** See above, under Carabinieri. They are dressed almost exactly like the infantry.

**Guides.** Cabmen and custodes of the various monuments are the best guides. Boys do pretty well. There are no proper guides, except the brothers Caltagirone at Girgenti, and Mr. Von Pernull himself, Cook's correspondent in Palermo, who takes parties to Cefalù and Segesta, and lectures.

**Guide-books.** See under Preface.

**Guiscard, Robert.** Robert Guiscard invaded Sicily in person in the year 1061. There are various buildings in Palermo connected with him, such as the poor little church of S. Maria della Vittoria, which enshrines the wooden door he burst with fire in storming the Calsa which gave him Palermo, and the church of S. Salvatore in the Via Protonotaro at Palermo, a building with beautiful Gothic features of a later day, which stands on the site of a church founded by Robert. See under Robert.

**Gylippus,** the deliverer of Syracuse from the Athenian invasion, the man who stopped the building of the blockading-wall, and eventually captured Nicias and all his army, was a Spartan. He was the son of Cleandridas, and left at Sparta when his father was exiled to Thurii, B.C. 445. He tried to save the Athenian generals when the Syracusan assembly sentenced them to death. He died in disgrace for stealing the public treasures.

## H

**Haberdashery peddler.** Haberdashery shops are so few outside of large towns that the haberdashery peddler is a constant joy to the kodaker. Sometimes he carries his wares on his head, at others they are contained in a huge chest of drawers, sufficiently multitudinous and ingenious for an American millionairess to covet, which is drawn by a meek little Sardinian ass the size of a goat. And sometimes two haberdashers carry their wares on a pole slung between them, like the spies bringing back the monster bunch of grapes from Canaan to Joshua.

**Hadranum.** The ancient city which has become the modern Adernò (q.v.). Chiefly remembered for its Temple of Hadranus, guarded by a thousand dogs. Freeman tells us that the dogs of Hadranus "had thoroughly mastered the human or divine power of discerning good and evil. They were dogs of great size and beauty, surpassing the breed of Molottis itself. But they knew when to use their strength and when to forbear. By day, when good men, whether strangers or men of the land, came to the temple and the grove, the mighty beasts welcomed them with whine and bound. But he that came with blood on his hands was seized and torn in pieces, while the man of unclean life was not indeed torn in pieces, but driven away from the holy place. By night, as guardians of the temple, the faithful beasts tore in pieces any who came to rob. But as its guides, they gently led thither those who had stumbled and lost their way. Nor did they scorn to do the same good office to harmless drunkards, having first dealt out to them the warning chastisement of leaping on them and tearing their clothes to bring them to their senses."

**Hadranus.** The Sikel fire-god was, of course, identified by the Greeks with Hephæstus, and the Romans with Vulcan. Freeman sees no reason for identifying him with the Semitic Adrammelech.

**Hadrian in Sicily.** Hadrian, who visited all parts of his dominions, was in Sicily A.D. 126, and was much interested in the study of Etna.

**Hairdressers.** Called in Sicily Monsù. See Barbers. A lady cannot get her hair dressed at a shop in Sicily, servants being cheap. The shops are poor in every respect except shaving, over which you have to bargain as you do over curios, or pay double.

**Halaesa.** A Sikel town, now known as Alesa. Near the modern Tusa (q.v.). It was founded by Archonides, Prince of Herbita, the ally of Ducetius, according to Diodorus.

**Halicypæ.** Near the modern Salemi (q.v.). Freeman discredits the Sicilian tradition that the town was of Elymian origin.

**Hamilcar, the father of Gisco.** The Carthaginian general defeated with such slaughter by Gelo at the Battle of Himera. He was the son of Hanno. According to Herodotus adapted by Freeman, "Hamilcar stands apart from the fight, like Moses or Samuel. All day, while the battle goes on, he throws burnt-offerings into the fire. At last, towards evening, news comes that his army is defeated; he then throws himself into the fire, as the most costly gift of all. For this he was honoured as a hero wherever Carthage had power."

His grandson, Hannibal, the son of Gisco, made the vast invasion of Sicily, which swept off every Greek city except Syracuse, to avenge this defeat and Hamilcar's death. He took three thousand men, captured in the fall of Himera, to the spot where his grandfather had died, and insulted and tortured and put them to death as an offering to his ghost.

**Hamilcar, the father of Hannibal,** was much in Sicily. Surnamed Barca or Lightning, from his energy and daring. He was a young man when appointed to command the Carthaginians in Sicily in B.C. 247, the eighteenth year of the first Punic War. He threw himself into Hercte (Ercta), a fortress on Monte Pellegrino, which had a small, safe harbour, and there maintained himself for three years against the Romans in Panormus (Palermo), raiding in every direction from this stronghold and keeping Panormus in perpetual danger. In 244 he abruptly quitted it and transported himself to Eryx, which he seized and tried to transfer its inhabitants to his fortress of Drepanum, the modern Trapani. He was eventually compelled to withdraw from Sicily by the destruction of a fleet, sent with men and treasure to reinforce him, in the great battle of the Ægatian Islands, 241 B.C., which terminated the first Punic War in favour of the Romans. Before he died he swore his little son Hannibal to eternal enmity against the Romans.

**Hamilton, Sir William and Lady.** Sir William Hamilton, the British Ambassador at Naples in the time of Ferdinand and Maria Caroline, accompanied the Royal Family to Sicily in the last days of 1798, and stayed there during the first half of 1799. He had a palace near the Villa Giulia at Palermo, probably on the site of part of the Baucina Palace.

**Hammered Iron.** Sicily is famous for its hammered iron. See especially the balconies of Syracuse, the gates of the cathedral of Syracuse, and the collection in the museum of Palermo.

**Hannibal, the son of Gisco,** commanded the most successful of all the Carthaginian invasions of Europe, although he did not live to finish the campaign. In it every Greek city in Sicily except Syracuse was destroyed. See under Girgenti, Selinunte, Himera, Gela, etc.



**Hannibal the Great**, son of Hamilcar, was never in Sicily. But there is a legend that Pelorus (Messina) was named after his pilot, whom, after the manner of the ancients when dissatisfied, he threw into the sea. Had Hannibal possessed Sicily as a basis, Freeman sees no reason to doubt that he would have conquered Rome. It was so handy, so safe, so full of munitions. The most wonderful part of Hannibal's exploits is that he had to march all the way round from Spain and cross the Alps before he could begin.

**Hardrada, Harold**. With his Norse mercenaries, called by the Greeks Varangians, took a great part in George Maniaces's great victory over the Saracens near the Castello di Maniace, on Etna. He afterwards invaded England, and was defeated and killed in the Battle of Stamford Bridge, fought a short time before the Battle of Hastings.

**Hares** appear on ancient coins of Girgenti and Messina. Anaxilas (q.v.) is said to have introduced them into Sicily. They are still very numerous round Girgenti.

**Harness**. The Sicilians are Oriental in their ideas of harness. On festa days their horses and asses have a horn a yard high surmounted by a plume of scarlet feathers and another great plume of scarlet and green feathers on their heads. The harness is mostly scarlet, ornamented with brass and little pieces of mirror. The pack-mules, whose harness is generally of webbing decorated in this way, look as if they were part of a circus. On ordinary days the horses have a tuft of pheasants' feathers. Formerly they had cruel serrated bits, but these are going out. You seldom see in Sicily the great brass-mounted saddles decked with various charms and saints used for draught animals in Naples. The oxen have simple yokes.

**Harris and Angell, Messrs**. Two English architects, who in the year 1823 discovered the splendid metopes of Selinunte, now in the Palermo Museum.

**Hartstongue Fern** grows very freely in Sicily, especially in the numerous antique cisterns.

**Hasdrubal**. A Carthaginian general who besieged Panormus and was defeated by L. Cæcilius Metellus, B.C. 251.

**Hawkers**. As only the large cities have many shops, Sicily is full of hawkers of haberdashery, boots, cutlery, pottery, knick-knacks, etc.

**Heads, carrying burdens on**. The Sicilians, especially the women, are accustomed to carry burdens on their heads. See Water-jars.

**Headkerchiefs**. Used by the peasants all over Sicily. The women prefer saffron-dyed kerchiefs, the men red; but they use them less. At Taormina occasionally you see one of the valuable old headkerchiefs, which match the splendid shawls so fast dying out. They are apt to have a white ground.

**Hecate**. A Titan goddess, who accompanied Proserpine to hell and became her companion. The new temple of Selinunte, beyond Madiuni, is ascribed to her, as is the Adytum, near the Scala Greca at Syracuse, recently discovered by Prof. Orsi. She entered much into witchcraft, as we know from the Second Idyll of Theocritus.

**Heius, Caius**. A rich Messenian who was robbed by Verres of the Eros of Praxiteles, the bronze Hercules by Myron, the Canephoræ of Polycleitus, and priceless tapestries from Pergamus. See under Messina.

**Helorus**. A river of Sicily. Now the Tellaro. There is also an ancient city of which there are some remains of the fifth century B.C. They are near Noto, and on the banks of the former is the column of stone 30 feet high, known



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as La Pizzuta, which tradition declares to be a monument raised by the victorious Syracusans to commemorate the capture of the armies of Demosthenes and Nicias. It stands on a hill over the sea. The Helorus road was that finally chosen by the Athenians for their flight.



THE RIVER TELLARO (HELORUS)

**Henry VI., Emperor.** He married Constantia, daughter, and heiress eventually, of King Roger, and obtained the crown of Sicily. With the great ransom he received from Richard Cœur de Lion, he made an expedition to Sicily and conquered it in 1194; but in 1197 he died at Messina.

**Hera.** See *Giunone*.

**Heraclea Minoa.** An ancient city, whose ruins are near Montallegro (q.v.) and the mouth of the Platani, and the Capo Bianco, on the site of the Sicilian town of Mecara. The Cretans captured it, and gave it its name of Minoa. It was called Heraclea by a colony of Lacedemonians, under Euryleon, who accompanied Dorieus in his expedition against Eryx. It was generally in the power of the Carthaginians. The exact epoch of its destruction is not known. If Zeuxis was born in Sicily, as it is claimed, this was his birthplace, for he was always called Zeuxis of Heraclea. He was the most famous painter of antiquity. See under Girgenti.

**Heracidae.** The name given to all Greek descendants of Hercules; but especially those descendants of the hero who, in conjunction with the Dorians, conquered the Peloponnese. It was as a Heraclid that Dorieus, the king's son of Sparta, considered he had the right of succession to Eryx, which resulted in the expedition in which he met his death.

**Heræa, Hybla.** See Hybla Heræa. The modern Ragusa.

**Heræi Montes, the,** of antiquity, lay between Tyndaris and Mount Etna. They are a branch of the modern Nebrodi.

**Herbita.** According to Freeman, the modern Sperlinga. It was a purely Sikel city, the capital of Archonides, the ally of Ducetius (q.v.). Sicilian tradition

identifies Herbita, which it calls Erbita, and Cicero calls Otterbita, with the neighbourhood of the modern Nicosia at the springs called Salso Orientale.

**Herbs.** Sicily abounds in aromatic and medicinal herbs which its inhabitants use for cooking and febrifuges. Among others, rosemary, mint, peppermint, thyme, rue, wormwood, sage, the large silvery kind of wormwood they call vermouthe, juniper, basil, marshmallow, etc. Dandelions are also much used medicinally.

**Herb-shops.** Shops for the sale of dried herbs are common in Sicily. They are used not only for culinary purposes, but for home doctoring in case of fevers.

**Hercules** (Greek Heracles, Italian Ercole). \*The Samson of the classics; the most celebrated hero of antiquity; the son of Zeus and Alcmena. It is only necessary to mention here the names of his twelve labours which furnish the subjects of various Sicilian coins and his personal connection with Sicily. The twelve labours were the fight with the Nemean lion, a frequent coin-subject; the fight with the Lernæan Hydra, the catching of the stag of Ceryneia, the catching of the Erymanthian boar, the cleaning of the stables of Augeas, the killing of the Stymphalian birds, the catching of the Cretan bull, the bringing of the mares of the Thracian Diomedes to Eurystheus at Mycenæ, the winning of the girdle of the Queen of the Amazons, the capture of the oxen of Geryon, the winning of the Golden Apples of the Hesperides, and bringing up Cerberus from the Lower World (Smith's *Dictionary of Greek and Roman Mythology and Biography*). The reason why Hercules comes so much into Sicilian legends and coins is that he became identified with the Phœnician Melkart. Indeed, Freeman says the labours were Melkart's. "The Greek hero Herakles got mixed up with the Phœnician Melkart, and in that character he was sent on various errands in the West, as far as the ocean. Many stories arose about him in Sicily, about his driving away the oxen of Geryones, about their crossing the strait, and how the hero first received the worship of a god in the Sikel town of Agyrium, where the hoof-prints of his oxen were to be seen. All this last the historian Diodorus, who was a man of Agyrium, takes care to tell us at length. But above all, Herakles wrestled with Eryx, the eponymus of the mountain and town so-called, and overthrew him. He thus gained a right to his land, but he left it to him on a kind of lease, to hold till a Herakleid should come and claim it. This last part, at least of the story, was clearly made up in the interest of certain Herakleids who, as we shall see in time, did come to claim Eryx." See under Dorieus. There were famous temples of Hercules at Messina and Agira, the former of which was perfect until it was taken down two or three centuries ago. Also at Girgenti (q.v.), where the Temple of Hercules, of which there are enormous remains, contained the masterpiece of Zeuxis; and at Selinunte (q.v.), also attributed to Apollo. The older metopes in the Palermo Museum were found there.

**Hercules and the Hind.** A celebrated bronze of considerable size in the museum at Palermo, representing the capture of the Ceryneian stag. See above. It is a fountain group discovered at Pompeii in 1805.

**Hercte.** See Ercta.

**Hermocrates.** The Pericles of Syracuse. It was he who saved the city by forcing it in spite of the pooh-poohing of Athenagoras, the Syracusan Gladstone, to arm for the Athenian invasion. And he was the best Syracusan commander in the war. Syracuse, with the ingratitude typical of Greek republics, exiled him shortly afterwards. He then distinguished himself greatly in the Sparta-Athens-Persia campaign in the Ægean. He was

at length persuaded, in spite of his unwillingness to act against his native city, to return to Syracuse at the head of an armed force to assist the party in favour of his restoration ; but entering the city in advance of his men, he was attacked by his enemies and killed. If he had not been so opposed to using violence, he might easily have effected his object. Dionysius, who married his daughter, was wounded and left for dead in this *émeute*.

**Hexastyle.** A word seemingly invented by Vitruvius to express a porch with six columns, a usual feature of a Doric temple.

**Hibiscus.** A plant of the order Malvaceæ. Various members of the family are valuable for their fruit, sap, and bark. But the variety common in Sicilian gardens is grown for its brilliant red flowers.

**Hicetas,** a tyrant of Syracuse, a contemporary of Dionysius II. and Timoleon, with whom he carried on a three-cornered contest for the possession of the city. He protected, but afterwards murdered, Arete and Aristomache (q.v.). Having been defeated and captured by Timoleon, he was put to death with his son at once, while his wife and daughters were carried to Syracuse and barbarously executed to avenge Arete and Aristomache.

**Hiero I.** Tyrant of Syracuse, 478–467 B.C. Born at Gela. For the account of his glorious reign, see under Syracuse, p. 523.

**Hiero II.** King of Syracuse, 270–215. See under Syracuse, p. 523.

**Hieronimus.** King of Syracuse, son of Hiero II. See under Syracuse, p. 523.

**Hill, G. F.,** in his *The Coins of Ancient Sicily* (Constable, 21s. net), gives illustrations of all the most famous Sicilian coins, and is valuable, not only as a coin book, but as a history of ancient Sicily.

**Himera, Battle of.** At this battle, which took place, according to Herodotus, on the same day as the Battle of Salamis, 480 B.C., Gelo, the tyrant of Syracuse, defeated an immense Carthaginian army commanded by Hamilcar (q.v.), the father of Gisco. Himera (q.v.) is the modern Termini. See also Gelo and Coins, p. 508.

**Himera, Town of.** Himera was a favourite name with the Sicilian Greeks, who applied it to more than one town, as well as two rivers, which run into the sea near Licata and Termini respectively. The Himera Meridionalis of the ancients is the Fiume Salso ; and the ancient Himera Septentrionalis is the Fiume Grande. Both Termini and Sciacca formerly bore the name of Himera. Agathocles is generally supposed to have been born at the former—a most historical place—founded by Zancle about 648 B.C. Here Gelo won the great battle (see preceding par.). The city was utterly destroyed by the Carthaginians under Hannibal (q.v.), the son of Gisco, B.C. 408, rebuilt nearer the sea on the site of the modern Termini, and called Thermæ and occasionally Himera.

**Himilcon,** son of Hanno. A Carthaginian general who was associated with Hannibal, the son of Gisco, in command of the great expedition. When Hannibal died of fever at Agrigentum Himilcon succeeded him, and it was he who conquered Sicily. He made, in 397, an unsuccessful attempt to relieve Motya, which was captured by Dionysius. In 396 he returned to Sicily, and had a most victorious campaign till his army was desolated by fever while besieging Syracuse. He then paid three hundred talents to be allowed to take the Carthaginian part of his army back to Africa, abandoning the allies and mercenaries to their fate. But he was so overwhelmed with obloquy at Carthage that he starved himself to death. (Sir W. Smith.)

**Hipparinus.** A leader of the Gamori at Syracuse. Having squandered his property, he supported Dionysius in seizing the tyranny. He was the father of Dion and Aristomache, who married Dionysius I. Dion had a son of the same name, who threw himself from the roof of a house and killed himself when his father tried to cure him of his luxurious and dissolute habits.

**Hipponia** is the ancient city on the site of the modern Bivona (q.v.). It was built by Gelo, tyrant of Syracuse, as a trophy of his victory over the Carthaginians at Himera.

**Hiram, King of Tyre**, is supposed to have built the more ancient parts of Solunto, the Sicilian Pompeii. As most of Solomon's trading operations were carried on through Hiram's fleet, Sicily may well have been represented in the Great Temple in Jerusalem.

**Holm, Adolf**, the great German scholar, who is constantly being quoted by Freeman. His *Geschichte Siciliens im Allerthum*, 3 vols., and his *Geography of Ancient Sicily* have both been translated into Italian, but not into English.

**Holy Thursday.** On Holy Thursday Sicilians make Gardens of Gethsemane or Sepolcri with coloured sands and pot-plants in their churches. See Ceremonies and Gethsemane, Gardens of.

**Holy Week.** See under Ceremonies, p 143.

**Homer.** Mr. Butler, in his ingenious book, *The Authoress of the Odyssey*, published by Longmans, boldly tries to prove that the Odyssey was written in Sicily by a woman. Be this as it may, Sicily comes a good deal into the Twelfth Odyssey, where there is a small island Trinacia, which must be connected with the name Trinacria, though there is also a Sikel town Trinacia. Homer's Cyclops are not ironworkers in Etna like Virgil, but shepherds in the south-west of the island. He has a good deal to say about Scylla (q.v.) and Charybdis (q.v.). He mentions Sikels and a land called Sicania. (See Freeman, *History of Sicily*, vol. i. 105-107 and pages 462, 494.)

**Honey.** The honey of Sicily has always been famous. It is an article of export to-day, and in the island the best Sicilian honey is still called Hyblæan from the range of hills where it is produced. They have a honey town, Melili (q.v.), which has curious ceremonies.

**Horses.** Sicily was once famous for its horses. The Syracusans had the best cavalry of all the Greeks. A few years ago the condition of horses in Sicily was deplorable, not so much from beating as from starvation and diseases. The very poor work for next to nothing with miserable horses. Owing to the efforts of the Society for the Prevention of Cruelty to Animals at Palermo this evil has much decreased. Visitors can help its work best by refusing to take any horse which looks underfed or unfit to work from its sores. Sicilian horses are not good as a rule. They are very slow. Asses and mules do more of the work of the country. Good riding horses can only be procured in one or two places. But the horses are very hardy, and if allowed to go at their own irritating pace they do an immense amount of work. See Harness. Subscriptions to the Society for the Prevention of Cruelty to Animals should be addressed to Ambroise Parè Brown, Esq., Via S. Martino 9, Palermo.

**Hotels.** For hotels the traveller should consult Baedeker, who takes great pains to be honest and up to date. The best-known hotels in Sicily are the Hotel Igiea, Hotel de France, and Hotel des Palmes at Palermo, the Hotel

S. Domenico and Hotel Timeo at Taormina ; and the Villa Politi at Syracuse. Cook's correspondent, Mr. H. von Pernull, is contemplating an up-to-date modern hotel at Castrogiovanni, the ancient Enna, which, with a motor-car service, is the best place for visiting the little-known cities of the interior. Other extensively patronised hotels by those who frequent Sicily, for study, etc., are the Hotel Trinacria, Pension Panormus, and Pension Suisse at Palermo ; the Casa Politi and Hotel Acradina at Syracuse ; the Hotel Victoria, Hotel Naumachia, and Hotel Castellammare at Taormina ; the Hotel des Temples and Hotel Belvedere at Girgenti ; Hotel Stella d' Italia at Modica ; the Hotel d' Italia at Randazzo ; the Hotel Bixio at Castelvetro ; and certain hotels at Messina, Catania, and Trapani. The Hotel Belvedere at Messina, little known to foreigners, has much to recommend it for those who are satisfied with a native inn. At Tyndaris the priests of the Madonna del Tindaro have a good hospicium put up for pilgrims, where they take women as well as men on receiving two days' notice, addressed to the Superior. See under Tyndaris. The cooking in Sicily is generally fair ; the Sicilians are good cooks. See hotels under various cities.

**Humbert, King.** The various streets named Humbert in Sicily are called after the late King Humbert, who visited the island.

**Hybla.** A goddess of the nether world in the Sikel religion not identified with any Greek goddess, but in Roman times, says Freeman, "the goddess of Hybla became identified with the Latin Venus. But it should be remembered that the Latin Venus was, in her first estate, a harmless goddess of growth, falling in well with one aspect of the powers of the nether world. Her worship is, of course, connected with Etna."

**Hybla.** The ancient city whose name is corrupted into the modern Avola (q.v.).

**Hybla, the Galeatic** (or Gereatic), *Freeman*. Still Sikel in the time of Philistus. It is represented by the modern Paternò (q.v.). Mentioned by Pausanias, who says that there are two Hyblas in Sicily, Hybla Gereatis and Hybla the Greater, which was entirely desolate. The temple was at the former, and Pausanias says that its inhabitants were the most devout of all the barbarians in Sicily. There are some remains of the ancient city.

**Hybla Heræa.** The modern Ragusa (q.v.). On the river Hyrminos, or Ragusa, which caused the disastrous flood of 1902. It is not near the Hereaan Mountains. Freeman suggests that there may have been a great temple of Hera, the Greek goddess identified with Juno.

**Hybla Minor**, or Hybla Gereatis, identified by Sir W. Smith with Megara Hyblæa.

**Hybla Major.** Freeman puts Hybla the Greater close to Megara Hyblæa. Sicilians apply the name to Paternò (q.v.), the Galeatic Hybla of Freeman. It has coins one of which has a bee for its type.

**Hyblæan Hills.** The table-mountain which is such a prominent landmark at Syracuse. In them or their offshoots lie the gorge of the Spampinato, along which the Athenians marched in their unsuccessful attempt to escape at the Pass of Palazzolo.

**Hyccara.** The modern Carini. A Sicanian town. The only one known not on a hill-top. Later, when it was Greek, it was captured by Nicias in an expedition which carried off the celebrated Lais, 415 B.C. See under Carini.

**Hygeia.** The goddess of health. One of the two patron deities of ancient Messina (Messina). There are fonts inscribed to her both in the cathedral and La Cattolica.

**Hypæthral**, *i. e.* open to the sky. It is always a moot point whether Greek temples had a roof or not. Vitruvius, to whom we owe the term, applies it to the temple of the Olympian Zeus at Athens. The subject is treated at great length in Russell Sturgis's *Dictionary of Architecture* (Macmillan).

I

**Iæta** (Ietas, the later Yato, Freeman). A Sicilian city mentioned by Plulistus as a strong hill fort, and famous in the wars of Pyrrhus and Roger. The Roman Silus Italicus calls it Celsus Ietas. Mr. G. F. Hill mentions an Iætia which had coins. It was not very far from Palermo (Panormus), because Pyrrhus, to whom it capitulated, used it as his base in attacking that city, and the Carthaginians in the first Punic War had to evacuate it as soon as Panormus fell. Cicero just mentions it as having been ruined by Verres. Fazello says there was a medieval fortress named Iato on a mountain 15 miles from Palermo and 12 from Entella (Smith).

**Ilex**, or Holm Oak (*Quercus ilex*), a tree with a small leaf something like a sloe. Evergreen, much planted in Italian and Sicilian gardens. There are constant references to it in the classics, in Pliny, Virgil, Horace, Marcial, etc.

**Incorpora, Cav. Giovanni.** The best photographer in Palermo. See under Palermo.

**Ingham family.** The great wine business of Ingham, Whitaker and Co. was founded by Mr. Ingham in 1804. See under Marsala.

**Inghilfredi di Palermo.** A Sicilian of the fourteenth century: was one of the earliest Italian poets to write in the vernacular.

**Inquisition.** The headquarters of the Inquisition in Sicily were in the Chiaramonte Palace, now known as the Dogana, or Palazzo Tribunale (q. v.). It was abolished in 1782 by the Viceroy Caracciolo after having been in existence for about 200 years. See under Palermo.

**Immacolata.** The festival of the Immacolata takes place on December 8th. It is the day of the Immaculate Conception of the Virgin Mary, one of the great festivals of Sicily. The seaside shrine of the Immacolata at Palermo is very picturesque.

**Imachara.** A Sikel town. Freeman discusses the origin of the name, *History of Sicily*, vol. i. 494, but is not sure whether it coincides with the modern Troina (q. v.), where there are considerable Greek remains.



HOLY-WATER STUMP, INSCRIBED WITH THE NAME OF THE GODDESS HYGEIA IN THE CATHEDRAL OF MESSINA



**Imera.** The Italian way of spelling the ancient Himera (q.v.). But there is also a modern village of Imera on the banks of the Himera Meridionalis (q.v.).

**"In Sicily."** The title of Mr. Douglas Sladen's large work on Sicily, published by Sands and Co., 1901, 2 vols., quarto, 63s. net.

**Intergugliemi.** A well-known photographer. See under Palermo.

**Introductions.** Not necessary, but often very useful. It does almost as well to consult Cook's correspondent, Mr. Von Pernull, at Palermo.

**Inycum.** One of the cities of the Sicanian king Cocalus of Camicus (q.v.). Its exact site, beyond that it was in Agrigentine territory, is uncertain. Sicilian tradition places it near Sciacca.

**Ionian Sea.** Called in ancient times the Sicilian Sea; is the widening out southwards of the Strait of Messina. Sicilians often spell it with a J.

**Ionic style.** See under Capitals and Columns. Its most striking feature is the horizontal spiral of the capital.

**Ionic colonies.** The principal Ionic colonies were Naxos, Catane (Catania), Leontini (Lentini), Zancle (Messina), and Himera (Termini).

**Iris.** A great variety of irises grow in Sicily. The most beautiful of them are on Etna, for example between Randazzo and Maniace. The little blue Greek iris, which comes up so quickly after rain, is found all over Sicily, and the yellow flag on the banks of the rivers. The great purple iris is comparatively rare. They are generally smaller, and parti-coloured or white. At the Olympeium outside Syracuse I have picked the beautiful velvety green iris for which Corfu is famous.

**Ironwork.** See Hammered Iron.

**Irrigation.** There is a great deal of irrigation in Sicily, which, though it has a very small rainfall, has an immense number of springs and wells. The water is raised by methods as old as Archimedes, and stored in great plaster gebbie, or cisterns, which are often many feet square and ten or fifteen feet deep. Thence it is sometimes carried long distances in open inclined plastered channels. Anything belonging to the temperate or subtropical zones will grow in Sicily with irrigation.

**Isabella, Keats'.** The scene of this poem, founded on a story in Boccaccio, is laid at Messina.

**Isis.** The worship of Isis has left very few traces in Sicily. I do not know of any temple in existence.

**Isnello.** Reached by mail-vettura from Campofelice on the Palermo-Messina line in 4½ hours. It is in the Monti Nebrodi, and founded on the antique Castle of the Ass. Its proper name is Asinello. It is mentioned by historians from the tenth century. It has a very early acropolis.

**Isola Lunga.** An island off Trapani and Marsala, in the lagoons called the Stagnone.

**Isola delle Femmine.** An island off Monte Pellegrino. Has a square tower where Cottizona was executed as a sorcerer in the sixteenth century. Really the Isola di Fimi.

**Ispica Cava d' or Val d'.** The most famous collection of prehistoric tombs in Sicily. It is a valley with rock walls stretching most of the way from Modica to Spaccaforno, full of the dwellings and tombs of troglodytes, including a fortress. At the Modica end there are two chambers cut in the rock, whose Byzantine frescoes show that they must have been used as churches during the Saracen persecution. One was quite perfect till the flood of 1902.



In a cavern between the two, used by the farmer for his animals, are some galleries of Roman tombs of the third century with arches and cancelli, like the splendid galleries of tombs at Palazzolo (q.v.).



GENERAL VIEW OF THE CAVA DISFIDA, SHOWING THE CAVES OF THE TROGLodyTES

**Isola delle Correnti.** The most southerly point of Sicily is on the mainland opposite the Isola delle Correnti, a very small island. (Freeman.)

**Ivy.** The ivy in Sicily is extremely fine, especially the golden ivy, so called on account of its spikes of golden flowers, which stand up like horse chestnut blossoms. It floods whole precipices in the latomias, and its mighty stems help one to understand the carved ivywood bowls mentioned by Theocritus.

## J

**James of Aragon.** King of Sicily from 1285-96. Surnamed the Just. To avert invasion of his Aragonese dominions, he surrendered Sicily to Charles of Anjou, but his brother Frederick successfully resisted the transfer, and became Frederick II. of Sicily.

**Japs of Europe.** The country Sicilians much resemble the country Japanese in real primitiveness, cheerful acquiescence in poverty, fatalism, the artistic feeling that permeates the lowest of them, and in the dilettante kind of industriousness which seems like idleness, but is really never ceasing work done with the exercise of intelligence and individuality. In appearance the ragged Sicilian and the ragged Japanese are ridiculously alike.

**Jars.** See Earthenware.

**Jebel Hamed.** The Arabic name of Monte S. Giuliano (q.v.).

**Jews.** There are not a great many Jews in Sicily, though Syracuse and Trapani have their Giudeccas. The Eastern element in the Sicilian type is Arabic and in the south even Berber, but not Jewish. You can pick the Sicilian Jew out at Syracuse with great ease. This is due to the Spanish expulsion of the Jews; because Sicily had Spanish dynasties for nearly six hundred years (1282-1860). The Jews were driven out of Sicily by Ferdinand the Catholic in 1492, in spite of the protest of the Municipality of Palermo.

**Jilting in Sicily.** See Courtships. Jilting is hardly possible in the state of Sicilian feeling.

**Joanna of England,** daughter of King Henry II., married King William the Good of Sicily.

**Jupiter.** See Giove.

**Judas Tree.** A leguminous tree belonging to the order Cæsalpineæ. "The common Judas tree (*C. silquastrum*) is indigenous in the South of Europe" (Chambers). With its masses of peach-coloured blossoms it is a very striking-looking object in Sicilian gardens in the spring. Judas is said to have hung himself on this tree.

## K

**Kaggi.** An hour and a quarter from Giardini Stat., Messina-Catania line. Unimportant.

**Kalāt-al-Bellut** (castle of cork woods). Saracenic of Caltabellota (q.v.).

**Kalat-Butur.** The Saracenic name of Caltavuturo (q.v.).

**Kids.** Kids are eaten in Sicily more than lambs. They taste nice, but are extremely stringy.

**Kidnapping** goes on a good deal in Sicily; principally with marriageable girls, heiresses especially, when the suitor is unacceptable to the relations.

**Kindergartens** are a Sicilian institution. See Giardino d' Infanzia.

**Kings in Sicily.** Until 1860, first Sicily and then the Two Sicilies had had kings for more than eight centuries, beginning with Roger II. The Saracen Emirs were almost kings. In ancient times Sicily only had three Greek kings, Agathocles, Hiero II., and Hieronymus. One or two Sikels such as Ducetius and Archonides are spoken of as kings, and one Sican, Cocalus the king of Camicus.

**Knives.** Ancient daggery-looking knives are a speciality in Sicily. Knives with blades more than a palm long being forbidden by law, they are, for the most part, relegated to curio-shops. The knives in ordinary use by the people, with their scimitar-shaped blades and boldly-curved iron or brass or horn handles, are very picturesque. They are made of iron but take a good edge, and are quite a thing for the tourist to collect at stalls. The knives have no spring, though a good deal of stabbing goes on. This is not necessary, as Sicilians stab upwards. They have other knives tapering into very long points almost the shape of a needle.

**Kodaks.** Almost every foreigner takes a kodak to Sicily. But you can only get kodak supplies at Palermo, Messina, Catania, and Taormina. At Syracuse one has to send to Malta for them through the steamboat office.

**Korlioun.** The Arab name of Corleone (q.v.) is a corruption.

**Kusa.** Eight kil. from Campobello-di-Mazzara Stat. on Palermo-Trapani line. At Kusa are the Cave Selinuntine—quarries from which the temples at Selinunte were built.

L

**Labour.** Labour in Sicily is abundant and badly paid. Many of the three millions and a half of the population are labourers. Some of them are paid as low as half a franc a day ; and between a franc and two francs a day is good pay. The labourers live in towns, and if their work is distant have an ass or mule to ride to it. The labour in the sulphur mines is in some places conducted under horrible conditions. The evil-doers are recruited from them. The peasants, as a rule, are very wholesome people.

**Læstrygonians.** A race always supposed to be fabulous, mentioned by Homer, etc. Butler identifies them with the Cyclops and the Sicans, and says that the modern Italian Lastricare, which means to pave roads with stone, probably comes from the same root. He translates Læstrygonians, workers in stone, and identifies their city Telepylus with Cefalù. See Butler, *The Authoress of the Odyssey*, p. 124. Freeman says that the Greek settlers of both Italy and Sicily found homes for the Læstrygonians and Circe and other mythical beings each in their separate neighbourhood. If Butler's translation is sound, Læstrygonian is an excellent name for the builders of Cyclopæan walls at Cefalù, etc.

**Lamachus.** An Athenian general. Son of Xenophanes. A colleague of Alcibiades and Nicias in commanding the expedition to Sicily. Lamachus wished to attack Syracuse and occupy Megara directly they landed, which would have been fatal to Syracuse. He was killed while heading a victorious sally, and his death was the turning-point in the campaign. (Sir W. Smith.)

**Lamia,** the purple-worker of Segesta, is mentioned in Cicero's *Indictment of Verres*. Lamia is both a Greek and a Roman word. Cicero says : "There is a woman, a citizen of Segesta, accepted very rich and nobly born, by name Lamia. She having her house full of spinning-jennies, for three years was making him robes and coverlets, all dyed with purple." It would be interesting to know the nationality of this Lamia, for Segesta was more Elymian, and after that Mamertine, than Greek.

**Lamps.** Any quantity of antique lamps are found in Sicily, mostly terracotta. Cheap earthenware lamps, antique in character, with the pinched spout for holding the cotton strands which form the wick, are still largely in use in a land where so much olive oil is made and where petroleum is shockingly dear. For odd shapes, see under Earthenware.

**Land-snails.** Sicily is full of small white land-snails, which are specially fond of the great horny leaves of the agave, or American aloë.

**Language.** See Dialect. The characteristics of the Sicilian language are given in the Preface.

Chambers gives the following authorities for the Sicilian dialect : Wentrup (Halle, 1880) and C. Avolio (Moto, 1882) ; the Sicilian-Italian Dictionaries of G. Biundi (Pal., 1857) and V. Mortillaro (new ed. Pal., 1879). See also under Folk-songs, p. 178, and Poetry, p. 259.

**Lascari.** Stat. next to Cefalù on the Messina-Palermo line. A starting-point for the summer station and monastery of Gibilmanna.

**Latomia.** Literally a stone-quarry. The latomias of Syracuse (q.v.) were famous as prisons. See also Quarries, and p. 524.

**Lattices** (Italian, *persiani*). Almost every window in Sicily has its green lattices outside, generally with a little wicket, or hatch, in the centre, which can be opened while the rest is kept bolted. They play a prominent part in Sicilian courtships.

**Laurana, Francesco.** Sculptor, has a statue in Palermo Cathedral and a beautiful bust, resembling that of the Louvre in the Palermo Museum, and decorated a chapel in S. Francesco at Palermo.

**Lava** is used everywhere for paving the roads in Sicily. Very few towns have side-walks. It is not much used for building except in ornamentation, because it is so hard and Sicily is full of splendid building-stone.

**Lava streams.** Etna (q.v.) is naturally covered with lava streams. They are also found in many places remote from existing volcanoes, such as Cape Schiso, a black lava spit jutting out into the sea near the ancient Naxos below Taormina; and at Syracuse, near the Camp of Marcellus below the Castle of Euryalus.

**Lavatojo.** Public washing-place. Sicily, like Italy, is full of these, though they seldom have any architectural pretensions.

**Lawn-tennis** enjoys considerable popularity in Palermo. Some Sicilians play very well indeed. There are regular tennis days in the gardens of Mrs. Joshua Whitaker, Signora Florio, etc., and an annual tournament at the Sports Club, instituted by its popular and energetic president Cav. Giuseppe di Scalea.

**Lemons.** Lemons are one of the great staples of Sicily. The Conca d' Oro is one vast lemon grove. Hardly any oranges are grown except for the owner's requirements, as lemons pay better. They are exported in boxes whole, or in large casks cut in pieces. At certain seasons the wharves are almost monopolised with them. Besides the ordinary lemon, the wild lemon and the sweet lemon and various other citrous fruits, such as the shaddock, the citron, and the pomelow, are grown to some extent. Both goats and cattle are largely fed with lemon-peel.

**Lent, how it is kept.** In Palermo, at all events, a great change has come over Sicily in the keeping of Lent. Formerly no opera went on and no entertainments to speak of; but now, as Lent is the season in which the Palermitans make their principal harvest off foreigners, they have dropped these restrictions. They always have a good many semi-festas. The principal way in which they keep Lent is to hang a bluish-grey Lenten veil painted with some scene from the Passion in faint outline before the altar, and to ring the bells with a clapper instead of a bell-rope, a relic of the days of the Sicilian Vespers. See under Bell-ringing.

**Lenten Veil.** See preceding par. and under Ceremonies. It is cut down on the Saturday preceding Easter Sunday.

**Lentini;** the ancient Leontini. Mail-vettura from the stat. to Carlentini, 3½ hours; Lentini (town), 25 minutes; Francofonte, 3 hours. A station on the Catania-Syracuse line. The Læstrygonians are located in this neighbourhood by some ancient authors. Chiesi says that though they were largely imaginary, they must have been founded on the Sicanians; in fact, the most ancient traditions of Lentini say that on the site of the Greco-Sicanian city of Leontini was the Sicanian city Xuthia, founded by Xuthus, son of Æolus, first king of the Sicans. The Greeks, led by Theocles, settled here in 729 B.C. Leontini is famous for its wars with Syracuse. It was a city of much culture, and produced the celebrated orator Gorgias, who was only surpassed by Demosthenes among the orators of antiquity. Lentini has the largest lake in Sicily, which must have formed itself in modern times, because there is no mention of it among ancient writers. It has a circumference of 15 or 20 kil.; its banks are covered with luxurious vegetation, but in summer it is very malarious. Lentini was in the region of the sacred lakes, of which the most

celebrated was Palicus, a small lake with sulphureous exhalations, which lies near Palagonia on the line from Valsavoia to Caltagirone. There are considerable remains of ancient Leontini, such as walls, aqueducts, etc. ; and in the neighbourhood are vast caves, remains of Xuthia, and of the fortress of Bricinnia. The modern Lentini has dwindled, owing to malaria having driven its inhabitants in the sixteenth century to Carlentini. It is, however, the best place for visiting the prehistoric tombs and rock-dwellings of Pantalica in the day if you have a carriage to meet you at the station.

**Lentini, Jacopo da.** A fourteenth-century Sicilian poet, one of the earliest writers in Italian (Sicilian).

**Lentisk.** The lentisk is an aromatic and rather glutinous shrub which grows wild in the latomias of Syracuse and elsewhere in Sicily. *Pistacia lentiscus* is its Latin name ; it yields the mastic of commerce, and looks rather like a small carob tree. Of mastic, Chambers says : " It oozes from cuts made in the bark, and hardens on the stem in small, round, tear-like lumps of a light straw colour, or, if not collected in time, it falls on the ground ; in the latter state it acquires some impurities, and is consequently less valuable. The chief use of this gum-resin is in making the almost colourless varnish for varnishing prints, maps, drawings, etc. It is also used by dentists for stopping hollow teeth, and was formerly employed in medicine." (Chambers.)

**Leonforte.** Stat. on Palermo-Catania line. The most important stat. in Sicily for mail-vetture to the various cities of the interior. They run to Assaro (town), 1 hour ; Leonforte (town), 1½ hours ; Pontesalso, 4½ hours ; Nicosia (35 kil.), 5½ hours ; Mistretta, 3 hours 10 minutes ; Reitano, 4½ hours ; S. Stefano-Camastra, 6½ hours. From Nicosia mail-vetture run to Sperlinga, 1½ hours ; Gangi, 3½ hours ; Cerami, 4½ hours ; Troina, 6 hours ; Capizzi, 4 hours. In the Cappuccini Church are a Raphael (school of) and a Pietro Novelli. It is near the site of the ancient Tabas or Tavi.

**Leontini.** The ancient name of Lentini (q.v.). The coins of Leontini were very beautiful. One of the most familiar types is the lion's head with ravening jaws surrounded by four corn grains. On the other side is a beautiful head of Apollo. Another has the head of the Damareteion coins of Syracuse surrounded by corn grains instead of dolphins, the other side of the coin having the four-horse chariot and winged Victory above.

**Lepidus, M. Æmilius.** The triumvir who invaded Sicily 36 B.C. and laid siege to Lilybæum. But he did little in Sicily till after the death of Sextus Pompeius, when Plinius, the lieutenant of the latter, joined forces with him to sack Messana, the Pompeian stronghold. For a moment Lepidus hoped to become master of Sicily, but the soldiers all deserted to Octavian.

**Leptines.** A Syracusan admiral, brother of Dionysius I., who commanded the fleet at the siege of Motya. He won an important victory over the Carthaginian fleet under Himilco, which he intercepted on its way to Panormus, destroying 50 transports and 5,000 troops. But the greater part of the force escaped. In a subsequent battle off Catania he was too rash, and cut off from his fleet, which was severely defeated. In the siege of Syracuse which followed, he and Pharacidas, the Lacedæmonian, destroyed the naval camp and fleet of the Carthaginians. He was afterwards exiled for his leniency to the people of Thurii. He retired to that city, and rose to great power among the Italian Greeks. Dionysius therefore recalled him to his favour, and gave him his daughter in marriage. He was killed, 383 B.C., in the battle against the Carthaginians at Cronium. Another Leptines of Syracuse took a leading

part against Dionysius II., and became tyrant of Apollonia and Engyum. He was expelled by Timoleon and exiled to Corinth. A third Leptines of Syracuse was a general of Agathocles who won two great victories against the Agrigentines. A fourth Leptines of Syracuse was father-in-law of Hiero II. (*Smith*).

**Lercara** (Arcara di li friddi; not to be confused with Arcara di li fusi.) Stat. on Girgenti-Palermo line. Unimportant except as a starting-point for the mail-vetture to Lercara post office, 2 hours; Filaca, 5 hours; Stefano-Quisquina, 7½ hours; Bivona, 9 hours; Alessandria-della-Rocca, 10½ hours; Cianciano, 12 hours; Raffadali, 17¾ hours; Vicari, 2½ hours; Bivio-Prizzi, 6 hours; Centa-Vernare, 6½ hours; Palazzo-Adriano, 8 hours; Chiusa-Sclafani, 10¾ hours; Prizzi, 7 hours. A sulphur district. Its full name is Lercara-Fridi.

**Letojanni.** Stat. on Messina-Catania line near Taormina. Called also Gallidoro, from the gold mines of the region. There are the remains of a magnificent palace of the baronial epoch, and in the neighbourhood rises Mongiuffi Melia, which has a beautiful valley with a celebrated waterfall.

**Letter-writers, professional.** The professional letter-writer is a feature of Sicily. He is generally to be found hanging about the post office, and writes letters for people who cannot write to people who cannot read.

**Levanzo.** One of the Ægatian islands (q.v.).

**Libera.** A Roman goddess identified with Persephone (Proserpine), the daughter of Demeter. See Proserpine.

**Libraries.** For Public Libraries see under Biblioteca. Libreria means a bookshop (q.v.).

**Licata** ("La Diletta"). An important seaport on the south coast of Sicily, the site of the ancient Phintias, while the hill outside the town is the ancient Ecnomus. It is a junction for the lines between Syracuse and Canicattì. Its name is a corruption of the Saracen Alicata, and it stands at the mouth of the Fiume Salso or Himera Meridionalis. It has also been claimed for the site of the ancient Gela. There was originally a Phœnician fortress here. In 256 Regulus won a great victory over the Carthaginians here. In 249 B.C. the Carthaginians destroyed a Roman fleet here. In 1553 Licata was devastated by a Turkish fleet. In the Middle Ages the town was guarded by the castles of Agnera and Mezzocasale and the Tower of Gioetta, which was developed into a fortress. Licata is a great sulphur port. In Norman times it was called Castello di Limpiados. Ecnomus, which is now called Monte S. Angelo, is said to have contained the Castello di Phalaride, where the tyrant Phalaris kept his famous brazen bull.

**Licodia-Eubea** is 1½ hours from the Vizzini-Licodia Stat. It has ruins of an ancient castle and the remains of an unknown ancient city near it. Fazello says it was a Saracenic name, but Maurolycus considers it Greek. It is not to be confused with S. Maria di Licodia (q.v.).

**"Life of the Greeks and Romans,"** by Guhl and Koner. An excellent popular and portable dictionary of Greek and Roman antiquities, published in English by Chatto and Windus (7s. 6d.). The most useful book of the kind the sightseer and curio-collector can take with him.

**Lighting.** There is a great deal of electric light. In Syracuse especially acetylene is found most useful. There is very little coal gas. Hotels, except the largest, still rely mostly on candles and petroleum lamps.

**Lily.** The lily tribe are chiefly represented in Sicily by the two pink and much rarer yellow asphodels.



**Lilyba, the Spring of.** This spring, which has always been considered sacred, was called Lilyba by the Carthaginians and the Well of the Sibyl by the Romans. It is now consecrated to S. John, and is enclosed in a sort of crypt in the church of S. Giovanni Boeo outside Marsala.

**Lilybæum**, the ancient Carthaginian city upon whose site Marsala rises, was built by the Carthaginians after the destruction of Motya by Dionysius 397 B.C. It is called the Virgin Fortress because it was never captured. The Carthaginians ceded it to the Romans as part of the general surrender of Sicily. Dionysius tried to capture it soon after its foundation. Pyrrhus tried to capture it in 276, but after two months' siege was compelled to abandon it as hopeless. The Romans tried to capture it in 250 B.C., but were totally defeated by Adherbal, the Carthaginian commander, in 249. They went on besieging it for ten years. Like Drepanum, it was still holding out when the Battle of the Ægatian Islands in 241 B.C. compelled the Carthaginians to give up all Sicily. In 218, at the beginning of the Second Punic War, the Carthaginians tried to surprise it, but were defeated by the Prætor Marcus Æmilius. In 204 B.C. Scipio sailed from Lilybæum to his conquest of Africa, as did the younger Africanus in 149, for the expedition which destroyed Carthage. Cæsar made it his headquarters for his African campaign. Cicero was quæstor of Lilybæum in 75 B.C. It was a place of much importance under the Goths and Vandals. The Saracens when they conquered Sicily attached so much importance to it that they called it Marsa Allah—the Port of God, the origin of its modern name, Marsala (q.v.). Of ancient Lilybæum there are considerable remains, including an important portion of its ancient walls near the Porta di Trapani and the best Phœnician necropolis yet discovered, at Birgi. For the underground city, see under Catacombs and under Marsala.

No coins of Lilybæum are known prior to the Roman period. The Roman coins of Lilybæum have Lilyb, Lilybit, or Lilubaiitan, if the lettering is Greek.

**Lilybæum, the Cape of**, one of the three capes of Sicily, is now called Cape Boeo (q.v.).

**Lipari Islands.** Called by the ancients the Isles of Æolus. Seven rocky and volcanic islands off the north-east coast of Sicily, the connecting-link between Etna and Vesuvius. They are called at present Lipari, Vulcano Isola Salina, Filicuri, Alicuri, Stromboli, and Panaria, etc. Stromboli is one of the most constantly active of all volcanoes, but it is none the less inhabited. The name Lipara was known to the Greeks. The islands were settled by a colony of Cnidians and Rhodians, under the Heraclid Pentathlus in 578 B.C., after they had been defeated by the Carthaginians and the Elymians of Segesta in their attempt to help the Greeks of Selinunte. In 260 B.C. the Roman Consul Cn. Cornelius Scipio was blockaded in the port of Lipara by the Carthaginians, and captured with his entire fleet. Nine years later the Romans took the islands and established a post there. Until 1609 the islands belonged sometimes to Sicily, sometimes to Naples; but from that time onwards they belonged to Sicily, with which they passed to the kingdom of Italy in 1861. Pausanias says of the colony of Pentathlus: "They either found the islands uninhabited or expelled the inhabitants. Of these islands they inhabit Lipara, where they founded a city; the islands of Hiera, Strongyle, and Didymæ they till, passing to them in ships. In Strongyle fire may be seen rising up out of the earth, and in Hiera fire blazes up spontaneously at the highest point of the island, and there are baths beside the sea, which are well enough if you let yourself gently into the water; but to plunge into the water is painful on account of the heat." Hiera is now called Vulcano and has a



constantly smoking crater; and Strongyle is now Stromboli. In the Middle Ages Charles Martel was believed to be imprisoned in Stromboli. The vapour baths described by Diodorus Siculus on Lipara may still be visited. Lipara has a good many remains of antiquities, including a Greek necropolis and ancient baths partially excavated once, but according to Baedeker filled up again by Bishop Tedaro so that visitors might not be attracted to the island. The dried figs of the Lipari Islands are the best in Italy. They owe much to a British capitalist, who has presented some interesting terra cottas, including figurines of an antique pattern, to the Glasgow Art Gallery. The island of Volcanello adjoining Vulcano was thrown up by the eruption of 183 B.C. There was another great submarine eruption in 126 B.C. Geologically, the Lipari Islands are of extreme interest. The University of Oxford contemplates sending a small commission to examine them. The rarest volcanic products have been found there. There is a daily steamer from Milazzo to



THE LIPARI ISLANDS

Lipari and Salina, and a weekly steamer from Messina to Lipari, Salina, Panaria, and Stromboli.

**Liveries, ancient.** Many of the old families have their ancient liveries carefully preserved, and on great occasions, like a coming-of-age festivity, put men into them.

**Livery stables.** Only in the largest towns.

**Livolsi.** The Sicilian sculptor of the seventeenth century who modelled the statue of Charles V. in the Piazza Bologni at Palermo.

**Litra.** A Sicilian coin worth rather more than the ordinary Greek obol—based in value on the litra or pound of bronze. (G. F. Hill.)

**Litro.** An ordinary liquid measure about the size of an English imperial qt.

**Lizards.** Sicily swarms with lizards, mostly of the common variety found all over Italy. They are running about on every sunny wall.

**Lloyd, W. Watkiss,** the author of *The History of Sicily to the Athenian War, with Elucidations of the Sicilian Odes of Pindar* (John Murray. 1872).

**Locanda.** Humble inns in Sicily are called *locande*.

**Locust tree.** See Carob.

**Loggia.** An arcade with open sides, not so much used in Sicily to border streets as they are in some towns of Italy, but a great deal used in upper stories for the belvedere.

**Lombards in Sicily.** Sicily has various Lombard colonies planted by the early kings. They have preserved their characteristics to a surprising degree, including even the Lombard dialect in some places, such as Aidone, near Piazza Armerina. Other Lombard colonies are at Randazzo, Nicosia, Corleone, etc. The architectural influence is plainly marked at Randazzo and Nicosia in the Palazzetti, but the Lombard architectural influence is often seen in Sicily.

**Lombardo, the.** A steamer belonging to Raffaele Rubattino, a Genoese. When Garibaldi was wondering how he should transport his "Thousand" to Sicily, Rubattino sent him word that two steamers belonging to him, the *Lombardo* and the *Piemonte*, would be left imperfectly guarded at a certain place, and that the engineers would obey instructions without question. Garibaldi took the hint, and transported his "Thousand" to Marsala (q.v.), where his landing commenced the unification of Italy. The unlucky *Lombardo* ran ashore a hundred yards outside the harbour of Marsala, and two Neapolitan frigates were about to make a shambles of her when the captain of a British man-of-war steamed in between so that not a shot could touch the *Lombardo* without hitting her. This was a responsibility for which the Neapolitans were not prepared. As soon as every man was safe ashore, H.M.S. *Argus* steamed away and the Neapolitans pounded the *Lombardo* to pieces. Italy owes this to the English.

**Lombardo, Pietro,** a painter of the Byzantine period in Sicily (Petrus Lampardus).

**Loquats** (Japanese medlars). Called by Italians *nespoli*. A Japanese tree of the order Rosaceæ (*Eriobotrya japonica*). It is an evergreen resembling a small horse-chestnut, with a fine yellow fruit, full of large stones, which tastes something like an apricot. (Chambers.)

**Lords and Ladies.** There is a handsome but evil-smelling variety of this wild flower in Sicily. It is an arum.

**Lorenzo da Palermo.** The fifteenth-century artist of the noble unfinished frescoes at S. Maria di Gesù at Palermo.

**S. Lorenzo.** A suburb of Palermo, a stat. on the Palermo-Trapani line. S. Lorenzo is not a very favourite saint in Sicily.

**Loria, Ruggiero di.** The great Catalan admiral of Frederick II. of Aragon. See Aci-Castello. He comes into the story of Boccaccio, the scene of which is laid at La Cuba in Palermo. It was his interference which made Frederick give up his beautiful slave Restituta to the young John of Procida, her fiancé before she was captured, who had fallen into his power while attempting to rescue her. They had been sentenced to be burnt, but Roger di Loria reminded Frederick that it was the boy's uncle John of Procida who, with himself, had been chiefly instrumental in giving Frederick the crown of Sicily, basely abandoned by James of Aragon to the Angevins.

**Lorimer, Miss Norma,** author of *By the Waters of Sicily* (Hutchinson, 10s. 6d. net), a story with a great deal of information about Sicilian scenery and customs round Syracuse, Girgenti, Castrogiovanni, and Palermo; of *Josiah's Wife*—a story with its scene largely laid at Girgenti; and *On Etna*—a story dealing with Sicilian brigands.

**Lotteries and Lottery Offices.** The Sicilians are, if possible, fonder of a public lottery than other Italians. There are offices for it in every town.

**Louis Philippe.** The Sicilian Bourbons offered Louis Philippe a home when he was driven out of France. They bought the Palais d'Orleans, or Parco d'Aumale, at Palermo for him (q.v., p. 405).

**Love-letters in Sicily.** See Letter-writers, professional.

**Low Latin period.** The materials for this have not been at all adequately explored, being mostly in monastic writings. There are many tombs of the period at Selinunte. It may be taken to cover the later days of the Roman Empire, the Gothic period, and the Byzantine period up to the Saracen invasion. It is a confusing term which should not be used for periods better defined in other ways.

**Lumia, La.** One of the most valuable historians of Sicily, author of *Storie Siciliane* (4 vols., Palermo, 1881-1883) and *Studi di Storia Siciliana* (Palermo, 1870).

**Luna, di.** One of the two great families whose vendetta formed the far-famed Casi di Sciacca. See *Sciacca*.

**Lupines.** The lupine is a common wild flower in Sicily, and in places is very fine. Its seeds are edible, but it takes some time getting accustomed to them. The Sicilians grow it as a crop, but rather despise it.

**Lysimeleia.** The marshy ground between the Great Harbour at Syracuse and Epipolæ. Army after army of besiegers perished of fever here. See *Syracuse*.

## M

**Mabuse, Jan.** The glorious fifteenth-century cabinet picture in the Museum in Palermo, formerly attributed to J. Van Eyck, is now generally attributed to Jan Mabuse, born at Maubeuge about 1470. It is one of the most beautiful Flemish pictures in existence.

**Macalda.** This celebrated heroine, who took so prominent a part in the Sicilian Vespers, was sister of Matteo II., Selvaggio of Scaletta (q.v.).

**Macalubi** (Maccaluba). Four miles from Caldare; near the springs of Majaruca, famous for cures of cutaneous diseases. On an argillaceous and calcareous hill, about 135 feet high and 860 feet above sea-level, are a number of little cones half a yard or a yard high. Their craters are filled with mud, and hydrogen gas issues from the cracks with a hissing noise. The discharge destroys all the vegetation of the neighbourhood. There are similar phenomena at Salinella in the Etna region. They are usually spoken of as mud volcanoes.

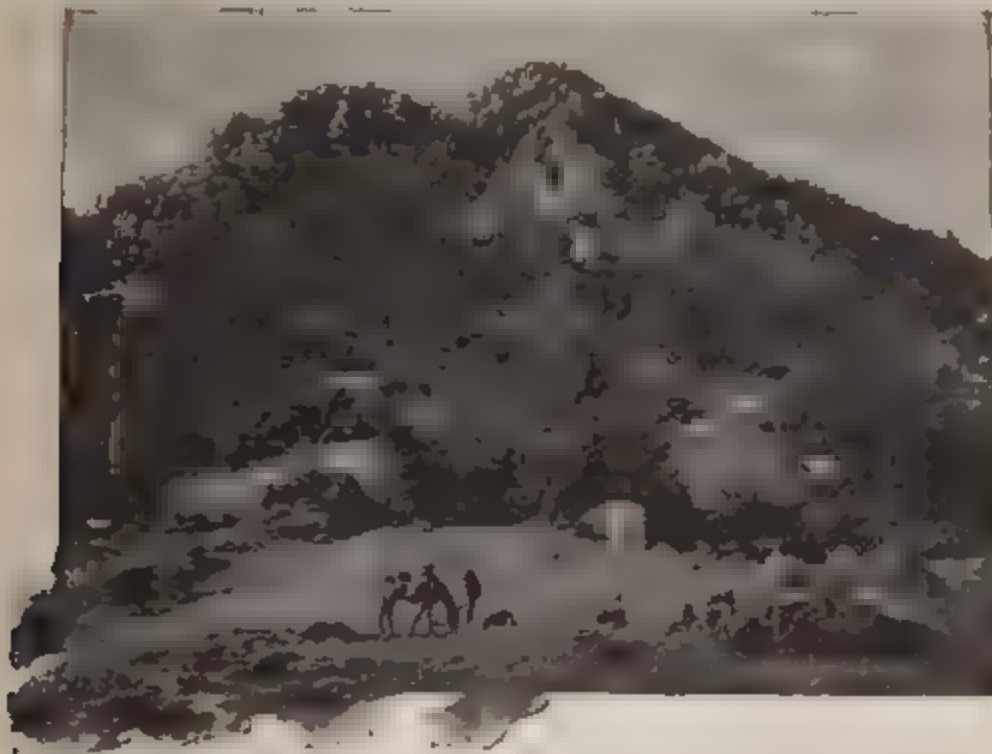
**Macarinus** (of Ptolemy). The modern Mazzarino (q.v.).

**Maccaroni.** A good deal of macaroni is made in Sicily, Sicilian wheat being the best for it. The shops with the sticks of macaroni hanging doubled like fringe on light wands, or broken up when it is dried in baskets of elegant shape, are scrupulously clean and quite a picturesque feature with their golden colour.

**Machanat.** Supposed to be the ancient name of Palermo in Phœnician times. Others prefer Machoshbim, "the camp of the workers in colour." Others Ziz, a name which is, doubtless, the same as our Zisa, the exquisite Saracenic palace still existing in Palermo.

**Maddalena.** The peninsula and bay of Plemmyrium (q.v.) on the Great Harbour of Syracuse.

**Madonian Hills.** One of the principal ranges of Sicily, lying back from Cefalu. The lofty peaks of Monte S. Salvatore (6,255 feet) and Pizzo Antenna (6,470 feet) are among them.



MADONIAN MOUNTAINS COSTA DEL DAINO

**Madonna, The.** See under Ceres, p. 144.

**Madiuni, River.** Runs through Selinunte (q.v.).

**Mafia (Maffia)** There is a good account of this society in Chambers's *Encyclopædia*. It "expresses an idea rather than indicates a society with regular chiefs and councillors. It represents the survival among the people of a preference for owing the securing of their persons and property rather to their own strength and influence than to those of the law and its officers. Therefore a distinction is drawn between the high and the low Mafia, the latter embracing the great mass of members, who, themselves not active in the matter, are afraid to set themselves against the Mafia, and are content to accept the protection of this shadowy league, which in them insures more awe than do the courts of justice. Indeed, much of the Mafia's strength and vitality is directly due to this looseness of organisation, and the fact that it is an ingrained mode of thought, an idea, and not an organised society, that the government has to root out. Direct robbery and violence are resorted to only for vengeance; for practical purposes the employment of isolation—in fact, the system of boycotting is carried to the extreme point—is sufficiently efficacious. From the landholders blackmail is levied in return for protection, and they must employ mafiosi only on their farms; and the vendetta follows those who denounce or in any way injure a member of the fraternity. The

Mafia controls elections, protects its members against officers of justice, assists smugglers, directs strikes, and even fixes the hire of workmen."

See my chapter on Mafia and Omertà, p. 22 *et seq.*, written by Dr. Pitrè. A good account of the Mafia is to be found in the chapter on the subject in *Sicily* (Methuen's "Little Guide" Series) by F. Hamilton Jackson (1904).

**Mafiosi.** Members of the Mafia.

**Mago.** A Carthaginian admiral associated with Himilco in the war against Dionysius, 396 B.C. He defeated Leptines in the great sea-fight off Catana. Afterwards appointed to the chief command in Sicily, and in 393 attacked Messina, but was defeated by Dionysius near Abacænum. Next year, with 80,000 men, he advanced to the river Chrysas, but Agyris, tyrant of Agyrium, cut off his supplies, and compelled him to retreat. He was defeated and killed in a subsequent invasion.

**Mail-coaches.** Preferably to be called mail-vetture because they are often no more than closed flys, hideously dirty. They travel very slowly in hilly country, hardly more than four miles an hour in some places, but there is a fairly complete system of them to all towns of any size; and the magnificent Strade Provinciali are, I suppose, kept up for them. See the Elenco, or table of stations, in which every mail-vettura service is laid down.

**Majolica.** Sicily has had for centuries a very handsome majolica of its own, made principally at Caltagirone (q.v.). See also Earthenware and Palermo Museum.

**Majone, Admiral,** or Majo of Bari, Admiral of William the Bad, King of Sicily. Amari says that he lived like an Arabic Emir. Mr. Marion Crawford says that although he repressed sedition in Sicily with wisdom and justice, he was cruel in his Italian campaigns. He captured Brindisi and Bari. He was murdered by the people in an insurrection.

**Malaria.** Considering its situation, Sicily is not a malarious country, though certain districts are bad in the summer and early autumn. The plain of Catania, the marshy land round the Great Harbour at Syracuse, the country along the Palermo-Trapani line, from the Alcamo-Calatafimi Stat. to Mazzara, and the country along the river Platani between Girgenti and Palermo, and the environs of Giardini are considered the worst districts. In other words, malaria is incidental to the alluvial lands, and is largely concerned with mud. The natives doctor themselves for it with decoctions of the herbs in which Sicily abounds. Doctors use immense quantities of quinine.

**Maletto.** Stat. on Circum-Ætnean railway with a feudal castle on a rock. Maniace (q.v.), Mr. Hood's seat on his Bronte estate, is about half-an-hour's drive. It stands on the watershed between the Simeto and the Alcantara, and the little Lake of Gurrita is in its territory.

**Malfitano.** Formerly the great Mediterranean seaports were accustomed to have their factories in Palermo, Messina, etc. In Palermo we still have the churches of the Venetians, the Genoese, and the Catalans, etc., and traces of the factory of the men of Amalfi, the Malfitani, who manned the fleets of Roger. The name survives in Mr. J. J. S. Whitaker's villa, Malfitano, built on a piece of land belonging to the factory. See under Palermo.

**Malpasso.** A town destroyed by lava in the eruption of 1669. The modern town of Belpasso, a stat. on the Circum-Ætnean line, was built close to its ruins. See under Belpasso.

**Malvagna.** A town on Etna, a short drive from Randazzo. Famous as containing a Byzantine chapel, the only perfect building in Sicily prior to the Normans, erected after classical times.

**Mamertines, the, i.e.** children of Mamers or Mars, were the Campanian mercenaries employed in the Sicilian wars. One company of them seized Entella in the time of Dionysius; another seized, and was able to retain, Messina. It was their appeal to Rome for help which brought about the Punic Wars.

**Mancia.** A *pourboire*, a tip. See *Buonamano*.

**Mandanice.** Stat. on the Messina-Catania line. Has aqueducts (ancient).

**Manfred.** Natural son of the Emperor Frederick II. Usurped the crown of Sicily in 1258. His mother was Bianca Lancia. Frederick, who had legitimised him, made him Prince of Tarento. He acted as a regent for Conrad IV., but after his death, and the reported death of Conradin, was crowned at Palermo. Pope Urban excommunicated him, and bestowed his dominions on Charles of Anjou (q.v.). He was treacherously defeated and slain at the Battle of Benevento (Chambers). Manfred was an author. He was one of the first poets in the Italian tongue. Continued his father's *Treatise on Falconry*, and wrote two epistles on his death. Dante introduces him in the *Purgatorio*. Dante's sympathy with the Aragonese dynasty in Sicily is shown by his allusions to Manfred's daughter Constance (*Purgatorio*, iii. 112-117). There is much reference to Manfred, whom he places among the excommunicated, in this third canto.

**Maniace, Castello di.** The capital of the Duchy of Bronte, and seat of the Hon. A. N. Hood. The church goes back to the time of Margaret, mother of William the Good, A.D. 1174, and has an entire nave and magnificently carved west door. It stands near the site of the town of Maniace, founded by George Maniaces, after (aided by the Norsemen under Harold Hardrada) he had defeated the Saracens.

**Maniace, Castle of.** See Syracuse.

**Maniaces, George.** A Byzantine general who defeated the Saracens in the above battle, and near Syracuse.

**Manto.** The black shawl worn over the head and shoulders by women in many parts of Sicily, a custom of Spanish origin.

**Marabitti.** An eighteenth-century Sicilian sculptor. Entrusted by Maria Carolina with the designing of a coat-of-arms for Sicily. He chose the three-legged device known as the Trinacria or Triquetra (q.v.).

**Marcellus, Marcus Claudius.** When consul for the third time 214 B.C., he extorted the permission of the Senate to re-enlist the men who had been defeated and disgraced in Hannibal's victory of Cannae, and led them against Syracuse, which he captured after two years' siege, and gained immortal fame by not allowing it to be sacked. He was killed in his fifth consulship, 208 B.C., in a skirmish with his old enemy, Hannibal, on the hill of Petely.

"The fourth yeare following, Claudius Marcellus tooke Syracusa after a long continuing siege. In the sacking of which city, the famous Mathematician Archimedes was slaine: who was drawing certaine Astronomicall figures in dust, not dreaming of the conquest of his country. Marcellus, having notice thereof, took his death wonderfull heavily, and commanded his body to bee buried: not onely suffering the Conquered City to remaine in safety, as Cicero writes, but also left it so furnished, that it should stand for a monument of victory, humanity, and clemencie. Moreover as he speakes upon Verres the



Prætors (Much like our Lord chiefe Iustice at this day) arrivall there; in this victory of Marcellus, there were fewer men, then gods slaine. But Livy reports, that many abominable examples of wrath, envy, and avarice were then and there shewed."—From the translation of J. Sleidan's *De Quatuor Summis Imperiis*.

**S. Marco d' Alunzio.** Stat. on Palermo-Messina line, so called from the ancient Haluntium, which it is not very near. It has a castle founded in 1061.

**S. Marco Monte.**

**Mare Africano.** Washes the southern shore of Sicily.

**Mare Jonio, or Ionio,** is the continuation of the Strait of Messina southward.

**Mare Tirreno.** The sea between Sicily and Tuscany, whence its name.

**S. Margherita-Belici.** Reached by coach in 5½ hours from Castelvetro, a stat. on the Palermo-Trapani line. There is a mail-vettura from S. Margherita-Belici to Sella Misilbesi in 1 hour. It is on the river Belici.

**Maria-Carolina.** Queen of the Two Sicilies, wife of Ferdinand I. and IV., daughter of the Empress Maria-Theresa, and sister of Marie Antoinette. Her sister's death made her the undying enemy of the French, and she took an active part in organising the opposition to them in the Mediterranean. She was a woman of considerable abilities, and had much to do with Nelson and Sir William and Lady Hamilton, since Ferdinand allowed her to govern his kingdom while he indulged himself in hunting.

**S. Maria-di-Licodia.** Not to be confused with Licodia Eubea. A stat. on the Circum-Ætnean railway, supposed to be the site of the city of Ætna. It has numerous arches of an aqueduct.

**Marianopoli.** Stat. on Girgenti-Palermo line. It has a fine church with a well-preserved tower, and a tunnel 6½ kil. long.

**Marie.** Little girls bearing the name of Marie are dressed in white for certain church ceremonies in Sicily, as they are in Italy.

**Marineo, Lucio.** An historian of Spain, born at Bidino in Sicily, 1460.

**Marionette theatres** are a great institution, round the old market at Palermo, and in the Via dei Monasteri at Messina, where there is one with almost life-sized figures, etc.

**Marittimo.** One of the Ægatian Islands off which Nelson cruised for some time, and dated several of his letters.

**Markets.** It is always market-day in Sicily. Market is a question of place, not of day. Sunday is often quite a fair. At Palermo there are very picturesque markets in the Piazza Nuova and beside the church of S. Antonio. At Messina the fish-market, though new, is good for strange monsters. Catania has a wonderfully picturesque little market just close to the cathedral. See under the various towns.

**Marsala.** See below, page 353.

**S. Martino, della Scala.** Above Monreale. One of the six monasteries founded by Gregory the Great, with paintings by Novelli, and wonderful gardens. The buildings are only large, not ancient. It stands in the valley called by the ancients Gemizia.

**Martorana.** See under Palermo.

**Marvuglia.** The most graceful of the baroque architects of Sicily, who built the two delightful cloisters of the Oratory of the Filippini now used as



the Museum at Palermo, and the beautiful Pal. Riso in the Corso. He is buried in S. Domenico at Palermo.

**Marzo, G. di.** A well-known Sicilian writer on art. Author of *I Gagini e la Scultura in Sicilia nei secoli XV. e XVI.*, Palermo, 1883-4; *Delle Belle Arti in Sicilia dai Normanni sino alla fine del secolo XVI.*, Palermo, 1858-74; *La Pittura in Palermo nel Risorgimento*, Palermo, 1899, etc.

**Mascali.** Stat. on Circum-Ætnean line, whose wines, lighter than most Sicilian wines, are exported a good deal to England, etc. Very important district. Gives its name to a whole class of light wines.

**Mascalucia.** By mail-vettura from Catania in 2 hours. A favourite Villegiatura. Mascalucia should be Massalucia. See following par.

**Massa.** Massa was the medieval word for immense tracts of land on which the agriculturists lived with their families. The Sicilian word for a farm, *masseria*, is derived from this.

**Mastrangelo** was the leader in the massacre of the Sicilian Vespers.

**Mattoni Stagnati.** The tiles painted with inscriptions and coats-of-arms, or figures of saints, placed at the top right corner of the entrance of a house, to show the proprietorship. As they are much collected now, hardly any are *in situ*. See Armorial Tiles.

**Mauceri, Cav. Dott. Francesco.** Medical Officer of the Province of Syracuse. Is employed by foreigners at Syracuse, where there is no English doctor.

**Mauceri, Comm. Luigi.** Vice-Director of Sicilian railways, is one of the best-known Sicilian antiquaries. Author of a monograph on the Pelasgian house and builder of the Casa dei Viaggiatori, a house in the old Greek style near the Castle of Euryalus at Syracuse.

**Mauceri, Dr. E.,** author of the admirable *Guida Archeologica ed Artistica di Siracusa* and of *Monografie Siciliane, I.—Siracusa*, 1904.

**Maurolyco, Francesco.** One of the most famous natives of Messina. A mathematician, historian, and astrologer. Most esteemed by his contemporaries as the last, for he foretold Don John of Austria's immortal victory over the Turks. He was a man of extraordinary attainments, much quoted still (*b.* 1494; *d.* 1575). He brought out a Euclid (*Euclidis Phænomena*, 1591). He is buried in S. Giovanni di Malta at Messina. His tomb has one of the best busts in Sicily. Author of the *Compendio delle Cose di Sicilia*.

**Mazarin, Cardinal,** said to have been born in the Mazzarino Palace on the Piazza Garraffello at Palermo (q.v.), a scion of a noble Sicilian family.

**Mazzara.** A stat. on the Palermo-Trapani line. Called Mazzara del Vallo to distinguish it from Mazzarrà S. Andrea.

**Mazzara Vase.** One of the finest pieces of Hispano-Moresco lustre in existence. See under Palermo, Museum.

**Mazzarino, Conte.** One of the chief nobles of Sicily. At his palace in Palermo are some magnificent medieval silk hangings (q.v.). He is President of the "Bene Economico" (q.v.).

**Mazzarino.** Supposed to be the Macarinus of Ptolemy. Six and three-quarter hours by mail-vettura from Caltanissetta, on the Catania-Girgenti, and 6½ hours from Terranova on the Licata-Girgenti line. Remains of an ancient castle on a high rock. Large and conspicuous baronial palace.

**Mazzarrà-S. Andrea** is an hour by mail-vettura from the Furnari Stat. on the Palermo-Messina line.

**Mecara.** A Sicanian city on whose site Eraclea Minoa was built (q.v.).

**Mediterranean tides.** The tide in the Mediterranean only rises and falls a foot or two.

**Megalithic.** See under Pelagic and Cyclopean.

**Megallia.** The wife of Damophilus of Enna, whose cruelties caused the First Slave War. See Damophilus.

**Megara, the Bay of.** The stretch of sea enclosed between Syracuse and Augusta.

**Megara Iblea.** Stat. on Catania-Syracuse line. The city of Megara Hyblaea was founded on the deep bay formed by the Xiphonian promontory, 734 B.C., or 726 B.C. (Thucydides), by colonists from Megara in Greece Proper. The Sicilian Megareans in turn founded Selinunte, in 628. But a little more than a century later, Megara came to an end, Gelo, on its capitulation, removing the upper classes to Syracuse and selling the lower classes into slavery. The only other thing we know about it is that it had a war with its Ionian neighbour at Leontini at the end of the seventh century B.C. Represented by a single badly-preserved coin (G. F. Hill). Mr. Hill says we have charming little coins in the drachms and half-drachms of Sticla, the representative of the once important city of Megara. The types are the head of the young river-god, and the forepart of a man-headed bull. See under Hybla.

**Meli, Giovanni.** One of the most famous poets of Sicily. Baedeker says that his Anacreontic songs in the national dialect were universally popular even before they were printed. Born at Palermo, 1740. He published his *Fata Galante* at eighteen. He was at first a doctor in the little town of Cinisi, but became Professor of Chemistry in the Palermo University. When Ferdinand and Maria Caroline came to Palermo in 1798, they gave him a pension of 300 ducats. He died in 1813. He wrote a poetical satire in twelve cantos called *Don Chisciotte*. He left behind him eight volumes of sonnets, satires, canzoni, capitoli, gavote, epistles, elegies, etc. He has a monument in S. Domenico at Palermo—the Westminster Abbey of Sicily.

**Metili.** Four hours by mail-vettura from Syracuse, and from Priolo in 2 hours. The town of the Hyblæan honey, from which it gets its name. It is situated high on the Hyblæan hills with a splendid view of the Gulf of Megara and the peninsula of Thapsus. Its fortress was damaged by the earthquake of 1543 and destroyed by the earthquake of 1693. On the hills behind it is an antique fortress which has never properly been examined, said to be quite a little Eryalus.

**Menæ.** An antique city near the present Mineo. It was founded by Ducetius, 448 B.C. He gave it its own laws, and it was populated after the Sikelians by the Greeks. In the ninth century it fell into the power of the Saracens. Here the Emperor Frederick III. celebrated his nuptials with Constance. It is a stat. on the Caltagirone line.

**Menfi.** By mail-vettura from Corleone, 13 hours, and from Sciacca in 3 hours. Is called also Borgetto, and is near the ruins of Cocalus the Sicanian king's town of Inycum (q.v.). It is on the Belici, the ancient Hypsas.

**Merlate.** The cloven battlements used on Sicilian palaces, especially in the fifteenth century.

**Mesilimîr.** The Saracen name of Misilmeri (q.v.).

**Messina.** See below.

**Messina, Antonello da.** A celebrated painter born at Messina about 1410. See under Messina.

**Messinese School of Painting.** See under Messina.



URBINO DRUG-JAR  
SOLD BY THE  
OSPEDALE CIVICO  
TO THE  
MESSINA MUSEUM



MESSINA: S. FRANCESCO DEI MERCANTE (THE MIRACLE OF THE ROSE)

**Metopes** are the sunken panels in the frieze of a Greek temple. The magnificent metopes found at Selinunte (q.v.), the best after those of the Parthenon and Olympia, are now in the Museum at Palermo (q.v.).

**Metropolis** in Greek means the mother city of a colony. Corinth was the mother city of Syracuse.

**Metellus, Lucius Cæcilius.** Proconsul, defended Panormus against Hasdrubal, whom he severely defeated under the walls, 251 B.C.

**Metellus.** Prætor of Sicily 70 B.C., was the protector of Verres, who attempted to prevent Cicero from taking copies of the necessary documents. When he failed, he declared that Cicero's speaking Greek in the Senate of Syracuse was beneath the dignity of a Roman magistrate.

**Mezzi-Botti.** Wine casks containing 46 or 47 imperial gallons.

**Mezzojuso.** Four kil. from its railway stat. on Palermo-Corleone line. A town of Arabic origin, but occupied in 1467 by the Albanian colony founded by the son of Scanderbeg. See under Albanian.

**S. Michele di Ganzaria.** Called by the Saracens Janzaria, called also Casale dei Greci from the numerous colonists from Epirus who came to it, and whose names are preserved in those of the inhabitants of to-day. One and three-quarter hours by mail-vettura from Caltagirone.

**Middleton, Prof. J. Henry,** the late, wrote the articles about Sicilian architecture in the *Encyclopædia Britannica*.

**Migrating birds.** Sicily is one of the main tracks of birds in their migrations north and south. Immense quantities of quails are killed there on passage. For the habits of birds, see under Ægatian Islands.

**Milan butter.** All the good hotels in Sicily get their butter from Milan in tins, mostly direct by parcels post. It is very solid, the whey having all been pressed out to make it keep better. The factories are examined by government officers. It is one of the finest butters in the world.

**Milazzo.** Stat. on Palermo-Messina line from which the steamers start for Lipari. The ancient Mylæ. Founded by the men of Zancle, 726 B.C. Probably a border fortress rather than a city and colony (Freeman). Dependent on its mother city till 427 B.C., when it was taken by the Athenians. In 394 it was recaptured by the Messanians. In 270 B.C. Hiero II. of Syracuse won a great battle over the Mamertines near Mylæ on the river Longanus. It was in the bay of Mylæ that the consul Duilius gained the first Roman victory over the Carthaginians at sea by the use of the bronze "corvus." The beaks captured from the Carthaginian galleys adorned the rostral column still preserved in the Vatican. Here Augustus defeated Sextus Pompeius, 36 B.C. The Saracens defeated the Christians here A.D. 866. Charles V. built a strong castle which stood several sieges in the war of the Spanish Succession. It was at Milazzo in 1860 that Garibaldi forced the Bourbon army under General Bosco to surrender on July 20th. From Milazzo there is a daily steamer to the Lipari Islands (q.v.). Tyndaris (q.v.) may also be visited by boat from Milazzo. Its long sickle-shaped promontory was called by the Greeks the Golden Chersonese, and by the Romans the Island of the Sun.

**Milch goats.** Almost all the milk in Sicily is yielded by goats. It is a common practice to hire the milk of a certain goat who, when brought into the street by her herdsman, soon learns to walk up to her hirer's room of her own accord. Sicilians always want to see the milking done before them. See Goats.

**Military bands.** They are fairly good, but never play any tunes you can recognise.

**Militello in Val-di-Catania** (to distinguish it from Militello-Rosmarino). Said to be the honey town—*tellus mellis*, or soldier town—*tellus militum*, from its being founded by the soldiers of Marcellus. In the church of S. Maria La Vetera is a portal with rich decorations of 1506; it has a castle thrown down in the earthquake of 1693.

**Militello Rosmarino.** See S. Agata di Militello. It is famous for its wild oleanders and its Roman bridge.



VIEW OF MILAZZO

**Mille of Garibaldi.** Garibaldi invaded Sicily with a thousand men, the famous "Mille," who gave their name to the Corso dei Mille at Palermo, etc.

**Mimnerno.** A palace built by Arabic workmen for Roger, a sort of much-rumoured Zisa. See under Palermo.

**Mineo.** See under Menæ above.

**Minerva** (identified with the Greek Pallas Athene) was not one of the most worshipped goddesses in Sicily. But the magnificent temple of the sixth century B.C. which is built into the cathedral at Syracuse bears her name, though it may have been changed in Roman times from Diana. And at Girgenti there is both a rock of Athene and the tradition of a temple of Minerva having occupied the site of the present cathedral. And Temple F. at Selinunte, near S. G. Florio's baglio, is also attributed to her, but there is not much authority in either case. The temple (so called, of Juno at Girgenti (q.v.)) is the most likely existing temple to have been dedicated to this goddess.

**Misericordia.** Burial Guilds called Confraternità (q.v.) in Sicily wear a hooded dress resembling that of the Misericordia at Florence.

**Misilmeri.** Stat. on Corleone line. Its Saracen name was Mesilimir. Here the Normans gained a signal victory over the Saracens. Before that it was known as Villa Longa. The feudal castle on the rock above was built by Manfred Chiaramonte in the fourteenth century. It gives its name to a whole class of white wines.

**Misterbianco.** Stat. on Circum-Ætnean line. It means the white monastery, and stands close to Monte Cardillo, the most southern point of Etna, which commands a beautiful view and has some remains of ancient buildings and baths. The surrounding district known as Terreforti gives its name to a class of wines with a good deal of alcohol in them and a fine flavour.

**Mistretta.** Three hours and ten minutes by mail-vettura from Leonforte on the Palermo-Catania line. Ancient name Mytistratus, perhaps also Amestratus. A good-sized town mentioned in medieval writers.

**Moarda.** Near Parco. Has an acropolis from which some of the pre-historic objects in the Palermo Museum were obtained.

**Modern Sicilian architecture** is often very good. There is a marked tendency to revive, with the good mason's work always procurable, Sicilian-Gothic or Renaissance styles. At the same time, the cheapness of stone-carving produces many baroque monstrosities. The building is generally excellent, except at Syracuse, where there is a tendency to build the walls of stucco and small stones, which caused the complete disappearance of the domestic buildings of ancient Syracuse. The city of Noto and the churches of Modica and Ragusa show how magnificently the modern Sicilians can build.

**Modica.** See below, p. 386.

**Mojo-Alcantara.** Stat. on Circum-Ætnean railway close to Randazzo. Near Malvagna (q.v.), which has the only perfect Byzantine chapel in Sicily.

**Mola.** A village on the mountain above Taormina, which has a beautiful medieval gateway and a ruined castle. The gate is dated 1578. The Chiesa Maggiore has a remarkable gate. Mola has its famous niche in history. When Dionysius had captured Tauromenium he attempted to surprise Mola, which was one of the citadels of Tauromenium, but was repulsed and very nearly lost his life. (Dennis.)

**Molinello.** Three kil. from Augusta stat. on Catania-Syracuse line. It has tombs of a Sikel village and Christian catacombs.

**Money-changers.** Only the very large towns in Sicily, and Taormina, have money-changers, but in Palermo their little dens are rather a feature.

**Mongibellisi.** The modern Sicilian name for the Castle of Euryalus (q.v.).

**Mongibello.** The Sicilian name for Etna: derived from *mons*, and *gebel*, both of which mean mountain. This means not mountain of mountains, but mount mountain.

**Monreale.** Near Palermo. See page 391.

**Montalbano Elicona.** Five hours by mail-vettura from Furnari Stat. on the Palermo-Messina line. Has a medieval castle, *temp.* Frederick II.

**Montallegro.** Reached by mail-vettura from Girgenti in 7 hours 40 minutes, and Sciacca in 7 hours. It has also a mail-vettura to Cattolica-Eraclea. Also called Angiò because it belonged to the Gioeni Dukes of Angiò. The inhabitants were so molested by the corsairs when they lived on the hill of Cicaldo near the sea that they left their houses there and built a

new town on the neighbouring mountain, which has also been abandoned for want of water, and is called the alabaster town, because it is built of a beautiful red-veined alabaster. It has a little lake about half a mile round impregnated with soda. Might be called the Sicilian Les Baux.



A PIECE OF THE COAST UNDER MONTALLEGRO

**Monte Castellaccio.** The mountain with the abandoned castle above Monreale, near Palermo.

**Montedoro.** Two hours by mail-vettura from the Serradifalco Stat. on the Girgenti-S. Caterina-Xirbi line. Unimportant.

**Monte S. Giuliano.** The ancient Eryx. See page 394.

**Monte Maggiore.** A stat. on the Palermo-Catania line. Called after the magnificent mountain the shape of the lions in Trafalgar Square, which can be seen for about half the journey between Girgenti and Palermo.

**Monte Pellegrino,** which Goethe thought the most beautiful mountain in the world, a noble crown-shaped mass of stone which guards the Bay of Palermo on the north. The ancient Carthaginian city of Ercta, which Hamilcar, the father of Hannibal, held against the Romans three years, 247-244 B.C., stood upon its top and had two little harbours at its base. In a cave half-way up, in 1624, when the plague was raging in the city, Archbishop Doria discovered the body of S. Rosalia, the hermit niece of William the Good. Carried in procession through the city, it stayed the plague. A shrine was placed over the spot where the body had rested, and a church façade was built in front of the cave. There is a coastguard station on the top which commands very fine views, and is the best place for hearing the mellow bells of Palermo at Vespers. The mountain can be climbed in an hour or two. The *Falde* omnibus terminus is at its foot, and the royal villa of the Favorita, Prince Belmonte's villa with its beautiful gardens, and the Hotel Igia lie round its base. It is a limestone rock 2,065 feet high, and has quarries of a beautiful yellow marble. The griffon vulture may be seen wheeling round its heights, and quail are killed here in great numbers when they are migrating.



Goethe's description (Bohn's Library Translation) still holds good :—

“The nave is an open space, which on the right is bounded by the native rock, and on the left by the continuation of the vestibule. It is paved with flat stones on a slight inclination, in order that the rain-water may run off. A small well stands nearly in the centre. The cave itself has been transformed into the choir, without, however, any of its rough natural shape being altered. Descending a few steps, close upon them stands the choristers' desk with the choir books, and on each side are the seats of the choristers. The whole is lighted by the daylight, which is admitted from the court or nave. Deep within, in the dark recesses of the cave, stands the high altar. As already stated, no change has been made in the cave; only, as the rocks drop incessantly with water, it was necessary to keep the place dry. This has been effected by means of tin tubes, which are fastened to every projection of the rock, and are in various ways connected together. As they are broad above and come to a narrow edge below, and are painted a dull green colour, they give to the rock an appearance of being overgrown with a species of cactus. The water is conducted into a clear reservoir, out of which it is taken by the faithful as a remedy and preventative for every kind of ill. . . . Through the openings of a large trellis-work of lattice lamps appeared burning before an altar. I knelt down close to the gratings and peeped through. Further in, however, another lattice of brass-wire was drawn across, so that one looked as if it were through gauze at the objects within. By the light of some dull lamps I caught sight of a lovely female form. She lay 'seemingly in a state of ecstasy—the eyes half-closed, the head leaning carelessly on her right hand, which was adorned with many rings. I could not sufficiently discern her face, but it seemed to be peculiarly charming. Her robe was made of gilded metal, which imitated excellently a texture wrought with gold. The head and hands were of white marble. I cannot say that the whole was in the lofty style, still it was executed so naturally and so pleasingly that one almost fancied it must breathe and move. A little angel stands near her, and with a bunch of lilies in his hand appears to be fanning her.”

The zigzag viaduct which climbs the mountain on arches, to enable great ecclesiastical processions to go to the shrine, is extremely fine. I doubt if it is equalled anywhere. It is made so that wheeled vehicles cannot use it, though it is a fine wide road. Some distance from the shrine on a rock overlooking the sea is a colossal statue of the saint, and a ruined chapel which has the effect of a Greek temple. I could find no traces of Ercta.

**Monterosso-Almo.** May be reached by mail-vettura from the Vizzini Stat. on the Caltagirone line in 3 hours, from Ragusa Inferiore Stat. on the Syracuse-Licata line in 6 hours, and from Chiaramonte (no stat.) in 3 hours. Is the Monte Jahalmo of Norman times. It has the remains of an antique castle under that at present occupied.

**Montesi** (Mountaineers). In Sicily you find the finest types in the mountain cities. They are proud to other Sicilians, but very courteous to foreigners. They are tall and strong and very picturesque in their top-boots, hooded cloaks, and shawled heads.

**Monte S. Giuliano.** See p. 394.

**Montevago** is 4 hours 50 minutes by mail-vettura from Castelvetro Stat. Unimportant.

**Montorsoli.** This famous Florentine sculptor executed much at Messina, including the beautiful fountain of Orion, near the cathedral, the fountain of Neptune by the harbour, and the Wolf in the cloister of S. Agostino; d. 1563.

**Monuments in Sicily** as in Italy have stakes in front of them declaring them to be *monumenti nazionali*, or *monumenti pubblici*, according to their importance. M.N. or M.P. Anything may be declared a monument—the Latomia dei Cappuccini at Syracuse, for example. There is an office for the preservation of monuments in Palermo behind the Martorana. It is in charge of Prof. Patricola.

**Moorish honeycomb ceilings.** There are very few examples of this left in Sicily, and they were all executed by Saracen workmen for the Norman kings. They are mostly at the Royal Palace, the Zisa and its chapel, and the Cuba at Palermo, and at Mimnerno. By far the best example is the ceiling of the Cappella Reale in the Royal Palace at Palermo (q.v.). There are also some good pieces in the Museum at Palermo.

**Mora.** Said to be the oldest game in the world, which is still national and popular, and is played by two or more persons throwing out the fingers and guessing the right numbers in a certain way. Called “Tocco” in Sicilian.

**Mortillaro, Vincenzo**, author of the Sicilian and Italian Dictionary and many works on the history and legend of Sicily.

**Mosaics.** Sicily has the finest medieval mosaics in the world. The mosaics of the Royal Chapel and the Martorana at Palermo, of Monreale and Cefalù, are earlier and better than the mosaics of Venice. The Ravenna, Constantinople, and early mosaics of Rome must be considered separately as late Empire rather than Medieval. To these must be added now the mosaics at Messina, which are much more numerous than was suspected. The entire east end of the cathedral is lined with them, and they are being uncovered as money is forthcoming. Messina has a medieval mosaic also in S. Gregorio, and another in the convent behind. See under the places mentioned, and *Calogeri* and *Christ*.

**Moschus.** A bucolic poet born in the third century B.C. at Syracuse (q.v.).

**Mosques.** Though there are said to be no buildings in Sicily erected as mosques, the church of the Eremiti at Palermo was used for a mosque, and S. Cataldo and a portion of the cathedral are mosque-like in their architecture. More than one street in Palermo is named after a mosque, but it is said that the only bit of architecture undoubtedly built in Arabic times is the lower part of the great tower of the Archbishop's Palace at Palermo.

**Motoring in Sicily.** See chapter on page 84.

**Motta S. Anatasia.** A stat. on the Palermo-Catania line. The town is  $\frac{1}{2}$ -hour from the stat. The castle, which stands on a curious prismatic rock famous among geologists, was the prison of Bernardo Cabrera, “the proud Spanish noble, who, at the commencement of the fifteenth century, long kept Sicily in a state of ferment by his pretensions to the crown. When at last he fell into the hands of his enemies he was placed here in a subterranean dungeon which had formerly been the cistern, and nearly drowned by the order of the Governor, who caused water to be turned on by pipes into the old reservoir. The Count was then transferred to another dungeon, from which he bribed the gaoler to assist him in escaping, but was treacherously caught in a net half-way between the window and the ground, and suspended, almost naked, to the derision of his foes.” (Murray.)

**Motye** (Motya), the island of, near Marsala, now called S. Pantaleo, the property of Mr. J. J. S. Whitaker. One of the finest passages in Diodorus Siculus (xiv. vii.), the Greek Froissart, is that which describes the storming of Motya in 397 B.C. by Dionysius I. of Syracuse. See also under Archylus of Thurii. The Carthaginian gateway of the city and a paved causeway a foot or two

under the sea, still used by carts coming to and from the mainland, and a few other Phœnician ruins remain. It has never been excavated, owing to Mr. Whitaker not having yet been guaranteed by the Government the possession of what he may discover. The Carthaginian necropolis of Birgi on the opposite shore has yielded most valuable results.



THE MOSAIC OF THE MADONNA DELLA CIAMBRETTA IN S. GREGORIO AT MESSINA

**Motye, near Pachynum** Pausanias says, v. xxy 2: "At Pachynum, the promontory of Sicily which faces towards Libya and the south, there is a city, Motye, inhabited by Libyans and Phœnicians. With these barbarians of Motye the Agrigentines went to war, and having taken booty and spoil from them, they dedicated the bronze statues at Olympia, representing boys stretching out their right hands as if praying to the god. These statues stand on the wall of the Altis. I guessed that they were works of Calamis, and the tradition agreed with my guess." This Motye is obviously not the same as the above, *but the present city of Modica.* See Motyka below

**Motyka, or Mutyka.** The modern Modica. Cicero, in his *Verres*, iv. 43 (Bohn), says: "Why was Theomnastus the Syracusan sent by you to the district of Mutyca, where he so harassed the cultivators that for their second tenths they were actually forced to buy wheat because they had none of their own?" This is interesting because Modica is still the principal agricultural town of Sicily. In *Verres*, iv. 51, he mentions that in three years under Verres the number of cultivators went down from 188 to 101. It is pretty clear from Pausanius (see preceding par.) that Motye, which must be the same as Motyka, was founded, like the other Motye, by Phœnicians. Motyum, the fortress of, in the Agrigentine territory, captured by Ducetius, the Sikel king, in 451 B.C., must be the same as this Motye near Pachynum. The country round Modica and the Val d' Ispica is full of Sikel tombs and fortresses—just the place for Ducetius to gather a Sikel force.

**Mother-of-pearl**, or nacre, much used for veneering crucifixes, etc., in the baroque period in Sicily. It is generally quaintly but rudely chased.

**Mountains.** Sicily is all mountains, except the four plains of Catania, Terranova (the Campi Geloi), the Campo Bello of Mazzara, and the Conca d' Oro near Palermo. For the rest, it consists only of strips between mountain and mountain, or between mountains and the sea. Etna is a solitary mountain. The principal ranges are the Monti Madonie, Monti Nebrodi, and the Monti Peloritani along the north coast, and the Hyblæan Hills near Syracuse. The other mountains are not considered much as ranges, because they never stop. They sometimes are named as mountains, like Monte Maggiore, and sometimes from the name of the city on the top of them, like Castrogiovanni.

**"Much Ado About Nothing."** The scene of Shakespeare's famous play is laid at Messina, apparently soon after the Sicilian Vespers, as Don Peter of Aragon is coming to Messina after an action.

**Mucina.** A kind of barrel used for bringing in the grapes in some districts, fourteen of which are reckoned a cartload.

**Mulberries.** Chiefly used for avenues.

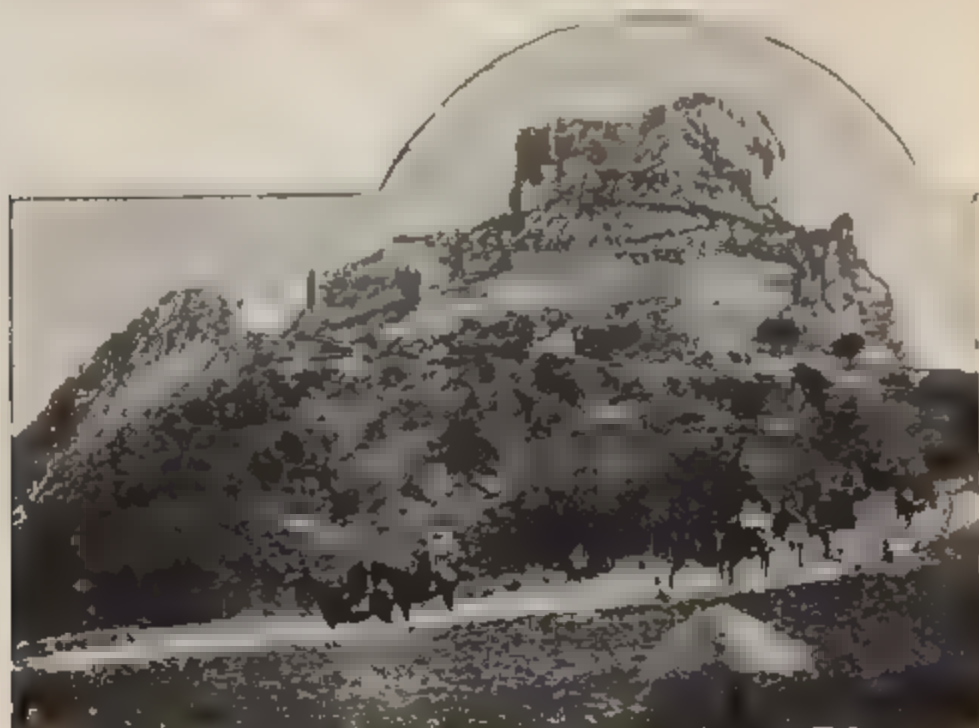
**Mules** are very numerous. Except for carriages in the large towns they are used more than horses. There are many pack-trains of mules in the mountain towns. The mule is a poor man's beast. He rides to work on a mule or an ass.

**Murders in Sicily** are not rare. But foreigners are never murdered, murder being reserved for vendettas and quarrels.

**Museums.** The museums of Palermo and Syracuse are presided over by distinguished antiquaries and contain almost unique collections of early Sicilian antiquities. The museum of Messina has, like Palermo, an interesting collection of work by Sicilian artists, besides its incomparable set of Urbino drug-jars. There are also museums at Catania, the Municipal and the Biscari; at Girgenti; at Randazzo, belonging to Cav. Vagliasindi-Palizzi; at Tyndaris, in the Castello della Scala; at Marsala, belonging to Mr. Joseph Whitaker; Termini, etc.

**Music.** Palermo has the largest opera-house in the world. There is not much music in the towns except a weekly performance by a band. But in some parts of the country every goatherd plays on his reed pipes—generally the music of the native dances, which most of it has never been written down. There is a rich harvest awaiting the musician who writes down the Sicilian folk-music as Pitre and others have written down the folk-songs.

**Mussomeli.** Reached by mail-vettura from Acquaviva-Platani Stat. in 3 hrs. (8 kil.) Fine medieval castle belonging to Prince Scalea.



MUSSOMELI CASTELLO

**Mylæ.** A colony of Messina. See under Milazzo

**Myne, Robert, F.R.S.,** executed a fine map of Sicily, published by Lawrie and Whittle, 1747.

**Mystagogi.** Cicero, in his *Verres*, says that after the prætorship of Verres, the ciceroni, whom he calls the Mystagogi, spent their time in telling people what had been taken away (from the Temple of Minerva at Syracuse).

**Mytistratus.** An antique city, identified with the modern Mistretta (q v.).

## N

**Naccari.** See under Noto.

**Nacre.** See Mother-of-pearl.

**Naftia, Lago di.** So called from the naphtha it contains. The modern name for the sacred Lake of the Palici (q v.).

**Narcissus.** Sicily is famous for its wild narcissi. A hundred headed narcissus was the bait with which Pluto lured Proserpine on the fields of Enna. See chapter on Flowers.

**Naro.** Twenty minutes by mail-vettura from Serra-Alongi, which is 2 hours and 20 minutes from Canicattì on the Licata to Girgenti line. It is 12 kil. from Canicattì. Ancient town church and fourteenth century castle. Many classical remains and catacombs. A Norman baptistery in the Chiesa Madre. Is mentioned in Tasso's *Gerusalemme* under the name of Naja—

“E con esso innalzar le insegne al vento

Delle rovine dell' antica Gela

Dalle piaggie di Naja e di Agrigento.” (Canto 1, st. 69.)

**Naos.** The Greek word for a temple. The word is more frequently used now in the sense of cella (q.v.)—the naos proper.

**Naso.** A stat. on the Palermo-Messina line,  $2\frac{1}{2}$  hours from the town. It is still surrounded by antique walls, and is mentioned in history from Norman times.

**Nasturtiums** flower all the year round in Sicily if they are watered.

**Naumachia.** Signifies properly a theatre flooded for naval tournaments and mimic sea-fights. The subject is very obscure. A Naumachia existed at Taormina near the theatre; at Palermo out at the Favara. And the pool in the centre of the amphitheatre at Syracuse is traditionally called the Naumachia.

**Navel of Sicily.** Enna, the modern Castrogiovanni, is called by Cicero umbilicus, *i.e.* the navel of Sicily. A stone near the site of the Temple of Proserpine in that city marks the exact centre of the island, and is pointed out as the umbilicus. See under Castrogiovanni.

**Naxos.** The oldest Greek settlement in Sicily. Founded by the Chalcidians of Eubæa, 735 B.C. Here stood the temple of the Apollo Archagetas, at which, as the oldest Greek temple in the island, all Sicilians sacrificed before going to Old Greece. Naxos was conquered by Hippocrates of Gela at the beginning of the fifth century B.C. In 476 Hiero I. of Syracuse deported its inhabitants to repeople Leontini. But it had recovered its independence sufficiently to take the part of the Athenians as fellow-Ionians with vigour. Nicias wintered there, 413-414. It was destroyed by Dionysius in 403. When its inhabitants lifted their heads again they removed to Tauromenium (Taormina). That it had a strong Sikel element is plain from its ruins and from the ancient wall of Taormina (q.v.). Pausanias says: "Naxos was founded in Sicily by the Chalcidians who dwell on the Euripus. Not a vestige of the city is now left, and that its name has survived to after ages is chiefly due to Tisander, son of Cleocritus. For Tisander four times vanquished his competitors in the men's boxing-match at Olympia, and he won many victories at Pytho." This is quite incorrect. There are some hundred yards of a fine polygonal wall, a necropolis, etc., already excavated. It is about half an hour's walk from the Giardini-Taormina Stat., and can easily be found, because it runs parallel with the river, where it flows into the sea.

**Nea.** The antique Noto. See also Neetum. Was the mother city of Ducetius, the Sikel (q.v.). It was conquered by Syracuse in the time of Hiero II.

**Neapolis.** One of the five quarters of ancient Syracuse (q.v.).

**Necropolis.** The Greek for a cemetery. Sicily is full of necropoles, Greek, Roman, Prehistoric, Phœnician, Byzantine, Saracen, etc. They have mostly been rifled, except at Girgenti, where fresh ones are constantly being opened. See under Syracuse.

**Neetum, or Netum.** The antique city on the site of Noto Antica. Founded as Nea by Ducetius, 448 B.C. Under the Romans the Neetans showed themselves independent, and were the only people to resist the extortions of Verres. Mentioned by Ptolemy, Diodorus, Silius Italicus, and Cicero. By the treaty between the Romans and Hiero II. in 263 Neetum was left part of the kingdom of Syracuse. In Cicero's time Neetum was a "fœderata." In Pliny's time it was one of the four Civitates Latinæ Conditionis.

**Nef.** The French for the Italian *navata*. Our nave. Much used by Sicilian guides in describing churches. The typical medieval church in Sicily consists of three naves, terminating eastward in apses.



**Nelson.** Nelson first visited Sicily July 20th–22nd, 1798, when he watered his fleet at Syracuse before the Battle of the Nile. December 26th, 1798, he arrived at Palermo with the royal family of the Two Sicilies, who were flying from the French. He remained there till May, 1799. May 20th–28th he was cruising off Marittimo, one of the Ægæan Islands, to intercept the French fleet. May 29th to June 21st, and August 8th to October 4th, 1799; and October 22nd, 1799, to January, 1800; February 3rd–18th, 1800; March 16th to April 25th, 1800, he was at Palermo. April 30th to May 3rd, 1800, at Syracuse; June 1st to June 10th, 1800, at Palermo. He then went to England with the Hamiltons, and was never in Sicily again. While at Palermo he engaged the apartments usually tenanted by the Spanish viceroys on their first arrival in Sicily, part of the *piano nobile* of the vast palace facing the Mole belonging to the Marchese di Gregorio. But he generally stayed with the Hamiltons in the palace they rented near the Villa Giulia, using his own apartments as the headquarters of the fleet. It was at a ball at Palermo that Ferdinand invested Nelson with the Duchy of Bronte. In the Woodhouse baglio at Marsala (q.v.) is preserved an autograph letter from Nelson ordering wine for the fleet. See also Bronte and Maniace.

**Neptune** (identified with Greek Poseidon). Does not appear much in Sicily except at Messina, where he had two temples, one in the present city still standing at the back of the little antique church of SS. Annunziata dei Catalani. The other out at the Faro, whose gigantic columns now are in the nave of the cathedral. One of the Peloritan Mountains is known as the Mons Neptunius. See also *Fountain of Neptune* under *Messina*. He was the god of the sea and thunder.

**Nespoli.** Japanese medlars or loquats (q.v.). One of the commonest fruits in Sicily.

**Newman, Cardinal.** The Rev. John Henry Newman, afterwards Cardinal, visited Sicily twice—first in February, 1833, and afterwards from April to June, 1833. He visited Messina, Catania, Taormina, Syracuse, Castrogiovanni, Segesta, Palermo, etc. It was between Syracuse and Catania that he caught the fever of which he lay ill for weeks at Castrogiovanni and almost died. At Palermo he stayed at Page's Hotel (q.v.). He dined with Mr. Ingham in the old part of the Palazzo Whitaker, in the Via Cavour. Partenico and Alcamo he pronounced masses of filth. Calatafimi, "where we slept, I dare not mention facts."

**Newspapers.** Sicily has a few quite good newspapers. The *Giornale di Sicilia*, in Palermo, is much better than most of the Parisian papers. It is a paper much of the same class as the *Tribuna* at Rome. The principal editions are published in the evening and cost a halfpenny. There are a few illustrated papers in Sicily, such as *Flirt*, but they are not important. The *Ora* of Palermo is also a good paper; and the *Corriere di Catania* has good foreign telegrams, though an unambitious little paper. After Palermo, Messina has the largest papers.

**Nicias.** An Athenian general, chief commander of the Athenian expedition against Syracuse which ended so disastrously. He had a very large fortune from the silver mines of Laurium, in which he employed 1,000 men. Put in command of the Athenian expedition against Syracuse with Alcibiades and Lamachus, he was not new to Sicilian warfare, having commanded the expeditions of 427–422 B.C., in which Hyccara was destroyed. He had succeeded in his previous military enterprises. He was the evil genius of the

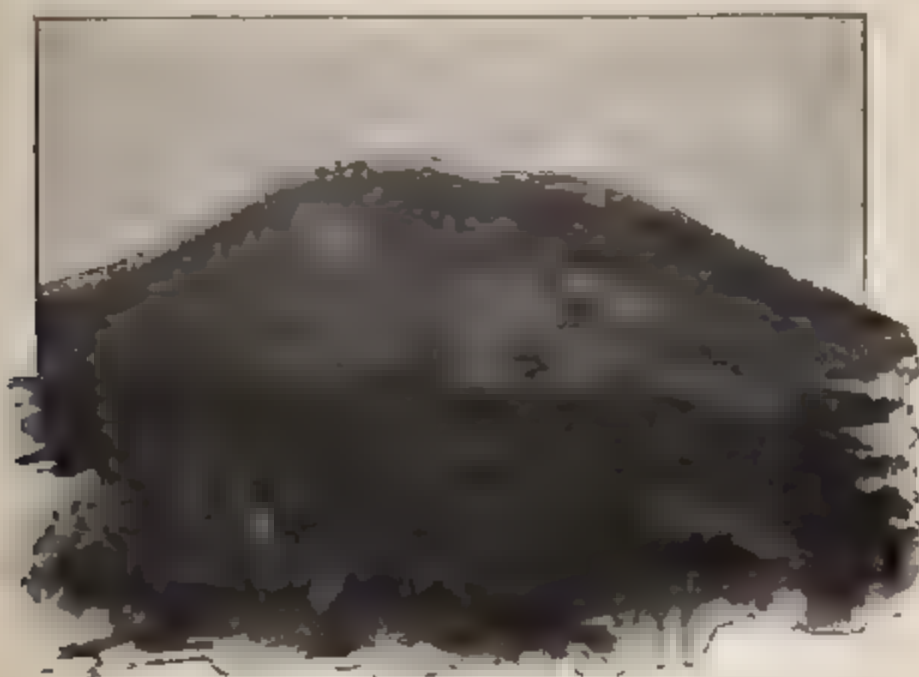


expedition. But for him Syracuse would have been seized at the beginning, and it was his delay which caused the destruction and capture of the two Athenian armies. The Syracusans executed him.

**S. Nicola.** St. Nicholas of Bari, the national saint of Russia, the saint of children (Santa Klaus), and the patron saint of sailors, is a very favourite saint in Sicily. S. Nicola da Tolentino also has a few churches dedicated to him.

**S. Nicola.** The town of, stat. Palermo-Messina line. It has a fifteenth-century tower.

**Nicolosi.** Nine miles from Catania, is the favourite place for commencing the ascent of Etna. The Alpine Club of Catania has an office here which makes arrangements for guides, etc., to ascend the mountain.



NICOLOSI \* M. NTE ROSSI

**Nicosia.** Five and three-quarter hours by mail vettura from Leonforte. It was founded near the ruins of the ancient Heronta (q.v.). Roger the Norman strengthened it with a great fortress and adorned it with a cathedral of which there are some ruins. Its inhabitants are of Lombard descent and speak a Lombard dialect. At the foot of Monte S. Giovanni rises the famous milky stream (Acqua Lattea) of repute for cutaneous diseases. Nicosia is always considered the most mediæval town in Sicily and contains a great deal of very beautiful architecture. King Roger's castle occupies the highest peak, and commands a fine view of Etna. See Lombard colonies. The sights of Nicosia are

Casa Speciale of the fifteenth century.

Castle, mediæval, on a rock.

Churches—S. Benedetto, fourteenth century; S. Calogero (important picture); Chiesa del Carmine; Cathedral; church of S. Maria Maggiore (Gagini's I. Cono, 36 feet high, 60 figures); Church of the Misericordia,

sixteenth century ; S. Michele Arcangelo, fourteenth century ; S. Vincenzo Ferreri (frescoes).

Herbita, ruins of ancient.

Sperlinga can be visited from Nicosia (kil. 40) (q.v.).

Springs of Acqua-Lattea at Monte S. Giovanni.

There is said to be coal in the district, unworked.

**Nina Siciliana**, or **Nina di Dante**, a Sicilian poetess who flourished in the thirteenth and fourteenth centuries. The fame of her beauty and her poetry began the extraordinary poetical liaison between her and the Tuscan poet, Dante da Majano, whom she never saw. She was the earliest poetess in the Italian language—of course, in the Sicilian dialect—and some of her poems have been preserved in Giunti.

**S. Ninfa-Salemi**. Stat., Palermo-Trapani line. S. Ninfa is an unimportant seventeenth-century town. Salemi (q.v.) is supposed to be the site of the ancient Halicyæ (q.v.).

**Ninfe**. Flytraps, made of strips of paper suspended from the ceiling.

**Nizza-Sicilia**. Stat., Messina-Catania line. Formerly known as S. Ferdinando. It doubtless gets its name from the Fiume di Nisi, the river of Dionysius, which gives its name to a neighbouring village. It was in the neighbouring forest that the Emperor Henry VI. contracted a fever of which he died in 1197. Valuable mines have long been worked in the neighbourhood of silver, lead, copper, antimony, iron ; and Fazello says that gold-dust has been found in the river. There is a ruined castle.

**Nobles**. Sicily has a numerous local nobility, who, with few exceptions, live on the proceeds of their lands. They often have very extensive estates with castles on them, and several palaces and villas in and round Palermo. They seldom go into any profession except the Army, or the Navy, or the Church. They have several orders—prince (*principe*), duke (*duca*), marquis (*marchese*), count (*conte*), and baron (*barone*). I am not sure if viscount (*visconte*) exists ; at all events, it is not common. The titles are mostly of Spanish creation. The principal noble in the island is the Prince of Trabia and Butera. Other leading nobles for the moment are the Conte di Mazzarino, the Principe di Scalea, the Duca di Monteleone, etc. There is no House of Lords in Italy.

**Normans in Sicily**. The Norman Conquest of Sicily was largely due to Robert Guiscard's natural jealousy of his brother Roger, who was young, handsome, as remarkable for courage as for astuteness, and very ambitious, though he was open-handed. Robert diverted his energies to the invasion of Sicily. He began with a boat-raid across the Strait at the head of sixty men. In 1061 he and Robert invaded Sicily together. In 1064 he won the Battle of Ceramio (q.v.). In the same year he and his bride, Eremberga, stood a four months' siege by the Saracens in the Castle of Troina. In 1071 the brothers took Palermo ; 1078, Taormina ; 1085, Syracuse ; 1086, Girgenti and Castrogiovanni ; 1090, Noto. In 1068 Roger won his great Battle of Misilmeri ; and by 1090 he had conquered the island. He became Count of Sicily in 1071, Great Count in 1089, and in 1098 Legate Apostolical for Sicily. He died in 1101. His son, Simon, was the second Count, 1101-1105. The third Count, Roger II., in 1130, was crowned King of Sicily and Italy at Palermo, and lived another twenty-four years. His son, William I. (the Bad), reigned 1154-1156 ; his grandson, William II. (the Good), 1166-1189. Roger's illegitimate son, Tancred, reigned 1189-1194, and Tancred's son, William III., was for a brief period king. With

him the pure Norman line died out. He was succeeded by the Emperor Henry VI. of Germany, who had married King Roger's daughter, Constance. He reigned three years, and was succeeded by his son, the Emperor Frederick II., who reigned fifty-seven years and made Palermo the greatest city in Europe. He was succeeded by his son, Conrad IV. (1250-1254), and his grandson, Conradin (1254-1268); but Manfred, Frederick II.'s natural son, usurped the Crown (1258-1266); and Charles of Anjou was crowned King of Sicily, 1266. He beheaded Conradin in Naples in 1268. It will be observed that the Norman Conquest of Sicily took place about the same time as the Norman Conquest of England. The Norman kings were great patrons of the arts. El Edrisi, the great Arabic geographer (q.v.), flourished at their court, and the famous Sicilian song-writers date from the Norman-Swabian period. But architecture was their hobby, and they made use of the decorative talents of their Saracen and Byzantine subjects to decorate their buildings with the wonderful marble work and mosaics which have made Sicily famous. Ivory-carving also and metal-working flourished under them. There are some glorious specimens in church treasuries.

**Norman architecture** in Sicily. Generally called Arabo-Norman because, with a very few exceptions, their work shows Saracen influences so strongly. Owing to this pointed arches in Sicily are much earlier than those of Northern Europe. The date of the Bridge of the Admiral at Palermo, which has very pointed arches, is known to be 1113, and there may be earlier. The characteristics of the early Arabo-Norman work are stilted arches in churches, and small pointed windows sunk in panels pointed like themselves. The churches are generally of a basilica form, divided into a nave with aisles, or, as Sicilians say, three naves, terminating eastward in apses. Many of them have the Arabic feature of a square space in the centre of the nave, two-thirds up, surrounded by four arches supporting a little cupola which gives most of the light, *e.g.* at the Cappella Reale and the Martorana at Palermo, etc.

The English-Norman style is to be found in the crypt of the cathedral and the Church of the Vespers, both the work of the English archbishop Offamilia (q.v.). Other magnificent examples of early Arabo-Norman work are to be found in the cathedral of Monreale and the four Royal Palaces of the period—the Zisa, the Cuba, the Favara, and Mimirno; and in the Norman room of the Royal Palace at Palermo. One of the best examples is the vaulted hall under the Zisa with a fountain running down the centre, walls panelled with marble below and adorned with mosaics above, and a roof of Moorish honeycomb work (q.v.). This style of roof and the use of mosaics were special characteristics of the work of the Norman kings. The influence of the Northern Normans and English is shown most in doorways, like that of S. Giorgio at Girgenti, in capitals like those of the cloister of Monreale, and windows like the glorious example in the Chiaramonte Palace at Palermo. Later Arabo-Norman work resembles the North Italian architecture we find at Siena or Brescia, groups of two or three windows with pointed arches divided by shafts being enclosed within a containing arch. The richest and most beautiful example of this is in the Palazzo Montalto at Syracuse (q.v.). But the hand of the Arabic workman often imparts to this style a grace and lightness not found in Northern Italy. The numerous castles and palaces erected by the Chiaramonti, like the Chiaramonte Palace in Palermo, the Casa Normanna in Palermo, etc., belong to this period. To the fourteenth century also belong the doorways with slender clustered columns with elegant rose-windows above them, like S. Francesco and S. Agostino at Palermo, and S. Giovanni at Syracuse. It is through this style that the Arabo-Norman melts into the later Sicilian-Gothic.

**Norman room.** The Royal Palace at Palermo contains a perfect Norman room of the twelfth century splendidly adorned with marbles and mosaics. This is almost the only perfect example in existence of a domestic chamber in a building neither religious nor military.

**North's Plutarch.** The Plutarch translated into noble old English by Sir Thomas North (the translation used by Shakespeare) is now to be obtained in the Temple Classics. The Lives of Dion, Timoleon, Nicias, Marcellus, and Alcibiades throw much light on ancient Sicily. The English is singularly charming.

**Noto Stat.,** Syracuse-Licata line, a short drive from the town. This is the new Noto. Noto Antica on the site of the ancient Neetum (q.v.) is 12 kil. above it, and is called "the medieval Pompeii," having been deserted since its destruction by the great earthquake of 1693. It contains some Roman remains and the Torre Maestra, built by Peter, brother of King Alfonso, in the fourteenth century. The lower franchise of Latium was granted to Neetum by the Romans. Modern Noto is one of the handsomest cities in Sicily. Its buildings, including the cathedral, all built since the earthquake, are very fine. It is a good example of the excellent modern classical work that you so often find in Sicily. It has a mail-vettura to Palazzolo Acreide in 4 hours, and to Pachino (q.v.) in 3½ hours. In the neighbourhood of Noto are—

La Pizzuta, 4 miles south of Noto on the River Helorus, a triumphal monument of the Syracusans (q.v.).

Favorita, remains of a sepulchral chamber near the Villa Favorita.

Naccari, remains of an ancient city near the Lake of Vendicari.

**Novara di Sicilia.** Three and a half hours by mail-vettura from the Castoreale-Novara-Furnari Stat. on the Palermo-Messina line. The ancient Noæ. Mentioned in Pliny as one of the communities in the interior of Sicily. Mines of porphyry, etc. It was peopled by the Lombards who followed Count Roger.

**Novels.** The Sicilians read a great number of French and English novels. They are great novel readers, and pick up enough English to read our novels because they are cheaper than others. Mr. Marion Crawford's *Corleone*, Mr. Justin Huntly McCarthy's *The Proud Prince*, Miss Norma Lorimer's *On Etna*, *Josiah's Wife* and *By the Waters of Sicily*, Mr. Douglas Sladen's *The Admiral*, and Miss Selma Lagerlof's *The Miracles of Anti-Christ*, all deal with Sicily. One Sicilian novelist, Verga (q.v.), is beginning to have a European fame.

**Novels, ancient Greek.** There are several in existence: *Theagenes and Chariclea*, *Daphnis and Chloe*, *Clitopho and Leucippe*, and *Chæreas and Callirrhoe*. The last (q.v.), by Chariton of Aphrodisias, is a novel of ancient Syracuse, and the original of the story of Romeo and Juliet.

**Novelli, Pietro.** A native of Monreale (1603-47). Baedeker says: "Surnamed 'Monrealese,' a master of considerable originality, and a follower of the Neapolitan school, to which he owes his vigorous colouring and his strongly individualised heads. Besides his works at Palermo, there is an interesting work by this master on the staircase at Monreale. Several of his monkish figures are among the finest works produced by the Italian naturalists." He is a sort of Sicilian Guercino. His work can be best studied in the large Novelli room in the Museum at Palermo. Other examples are to be found at Alcamo, S. Oliva; Leonforte, Cappuccini; Monreale, in the Tabulario behind the cathedral; Palermo, S. Chiara; Palermo, Carmine; Palermo, Casa

Professa ; Palermo, cathedral ; Palermo, S. Maria del Cancelliere ; Palermo, S. Francesco d' Assisi ; Palermo, S. Domenico ; Palermo, S. Giuseppe ; Palermo, S. Matteo ; Palermo, S. Rosario di S. Domenico ; Palermo, S. Maria del Oliveto ; Palermo, Olivella ; Palermo, Chiesa di Valverde ; Piana dei Greci, S. Demetri ; Piana dei Greci, Cappuccini ; Piana dei Greci, S. Antonio ; Ragusa, Cappuccini ; S. Martino above Monreale ; Trapani, Collegio.

**Nymphæum.** The Sicilians apply the name to almost anything connected with water. The Nymphæum at Syracuse (q.v.) was a cave with a fountain. Andrews, in his Latin-English Lexicon, defines it as a fountain sacred to the nymphs.

O

**Obituary notices.** It is the custom with Sicilians, especially the poorer ones when they lose a relative, to stretch a band of crape across the front door with the inscription, "Per mio padre," "Per mia moglie." But the upper classes do it too, without the inscription. I noticed in 1903 one of these bands of crape on the gate of Comm. Florio, the wealthiest man in the island.

**Obol.** An ancient Greek coin—the sixth part of a drachma, made of silver. Mr. G. F. Hill says that the *obol* weighed 11.25 grains troy of silver ; and the *litra* (q.v.), which was purely a Sicilian coin, representing a pound of bronze, weighed 13.5 grains troy of silver. Some of the so-called obols of Sicily are very beautiful little coins. They are tiny coins about the size of the silver twopennies of Maundy money.

**Obligate.** To advance money on a crop. "Messrs. Ingham, Whitaker, and Co. 'obligate' the farmers in advance for their grapes, and they send their brokers round at intervals during the winter and spring to make sure that the vines are being properly pruned and cultivated" (Sladen's *In Sicily*, vol. ii., p. 349).

**Obverse** in a coin means literally the side which goes against the lower or anvil die. In practice it is generally used for the head side, because the later coins had to have their high-relief heads on the obverse.

**Octopus.** A small kind of octopus, the *calamaio*, is much esteemed for food in Sicily. It is often cut up in strips, and looks almost like maccaroni. It is extremely nice, but rather tough. Pounded up like soft-shell crab it would be very good.

**Octroi**, or municipal taxes, are chiefly on produce. There is no *octroi* in towns of less than 12,000 inhabitants. It is not paid by those who live outside the city bounds. It is only paid on goods which pass within the city bounds.

**Ocula** (Occhialà). An antique city which stood near the modern Gram-michele (q.v.).

**Odo, Bishop of Bayeux**, brother of William the Conqueror, died at Palermo on his way to the Crusades, and was buried in the crypt of the cathedral.

**Odyssey.** The late Samuel Butler wrote an extremely learned and ingenious book called *The Authoress of the Odyssey* to prove that the *Odyssey* was written in Sicily by a woman. The principal proof for the latter contention which he advanced was that nothing was described correctly—except women's things. The other part of his contention is possibly correct. He reasons it out convincingly. (Published by Longmans.) There is much about Sicily in the Twelfth Odyssey, into which the Cyclops and Scylla and Charybdis come. See Cyclops, Scylla, Trapani, etc.

**Offamilia, Gualterio**, or Offamiglio, was Archbishop of Palermo in the latter half of the twelfth century in the reign of William the Good. He built the cathedral and the Church of the Vespers and the curious little church named S. Cristina La Vetera in a lane behind the ruined chapel of the Incoronata. When it is stripped of its plaster, this will prove an architectural gem. The Sicilian name is corrupted from the English Walter of the Mill.

**Oil.** Naturally much olive oil is made in Sicily, and a good deal is exported from Messina. An oil of recognised repute is that made by the Hon. A. N. Hood on the Bronte estate. A great deal of kerosene is now imported into Sicily, where it is inordinately dear. Prior to this coarse olive oil was much used in lamps of old Greek shapes.

**Oldest things in Sicily** of human handiwork are the various tombs and dwellings of the troglodytes, Sicanian or Sikelian, and certain so-called Pelasgic or Cyclopean walls at Cefalù, Collesano, Eryx, and that discovered by Comm. Mauceri above Termini (q.v.). But by far the most important example is the ancient Greek house (q.v.), generally called the Temple of Diana, on the Castle Rock at Cefalù (q.v.), which goes back certainly to Homeric times, and has most of its ground floor and part of its upper floor standing. The oldest temple seems to be the Temple of Diana at Syracuse (q.v.).

**Oleanders.** Both wild and cultivated grow in Sicily. The wild oleander is a much smaller plant. It is plentiful round Taormina in the river valleys. But the great place for it is the Fiumara Rosmarino, near S. Agata-di-Militello Stat. on the Palermo-Messina line.

**Oleaster.** The wild olive, which is a thorny shrub looking almost like a myrtle, is found in various parts of Sicily. It is very useful, both for grafting with the cultivated olive, which is not so hardy, and for violent fevers, in which a strong decoction of it is administered internally. The wild olive was used for crowning the victors at Olympia. Jevons and Gardner in their manual of *Greek Antiquities* say (p. 274): "At the conclusion of the contest, the name of each winner, and that city which claimed him as a citizen, was recited with loud voice by a herald; and the Hellanodicæ placed on his head the crown of wild olive, which was the greatest object of ambition of every Greek youth." And Pausanias says: "When Zeus was born, Rhea committed the safe-keeping of the child to the Idæan Dactyls or Curetes, as they are also called; that the Dactyls came from Ida in Crete, and their names were Hercules, Pæonæus, Epimedes, Iasius, and Idas; and that in sport Hercules, as the eldest, set his brethren to run a race, and crowned the victor with a branch of wild olive, of which they had such an abundance that they slept on heaps of its fresh green leaves. They say that the wild olive was brought to Greece by Hercules from the land of the Hyperboreans." In the great temple of Hercules at Girgenti there is a wild olive springing from the fallen masonry.

**Olive.** The ancients regarded the olive tree as equal or superior to the vine. It was with the olive that Minerva won the day against Poseidon, when they were contesting who should be the patron of Athens, and Columella, the most learned of Roman writers on agriculture, in his *De Re Rustica*, calls the olive "prima omnium arborum." Garlands of olive were used to crown victors. Archbishop Potter, who wrote a valuable book on Greek antiquities called *Archæologia Græca*, which went through many editions in the eighteenth century, makes it out a kind of Victoria Cross. "Nay, when Miltiades only



desired a Crown of Olive, one *Sochares* stood up in the Midst of the Assembly and reply'd, *When thou shalt conquer alone, Miltiades, thou shalt triumph so too*; which Words were so agreeable to the Populace, that his Suit was rejected" (vol. ii. 118).

The olive was as much honoured and cultivated in Sicily as in Greece Proper. It was an insult to Aristæus, its protecting deity at Syracuse, which was the last straw in causing the outburst against Verres. Olives of immense age, growing spirally, like shells, are to be found round Syracuse. Olive-growing is one of the principal industries of the island. There is a tradition that some of the old olives were planted by the Saracens.

**Oliveri.** A stat. on the Palermo-Messina line, the nearest to the ancient Greek city of Tyndaris, from which it is 3 miles (q.v.).

**Olympeium** (Italian, Olimpeo). A temple of Zeus or Jupiter Olympius. There are a good many in Sicily, notably at Syracuse, Girgenti, Selinunte, etc. The temples of the Olympian Zeus were noticeably unlucky. That at Syracuse, in the outpost of Polichna, bore the brunt of many invasions; those of Girgenti and Selinunte were barely finished before they were destroyed for ever by the Carthaginians. That of Athens lingered on uncompleted for 600 years.

**Omnibus.** A few of the largest cities in Sicily have omnibuses running in the streets, and the principal hotels have them. But the real Sicilian omnibus is the dirty, paintless, antique, uncomfortable sort of a closed fly, which climbs at about four miles an hour from railway stations to remote *citylettes* on the tops of mountains.

**Onion, the wild,** looking like a little blunt American aloe, is found on all waste land in Sicily. It has given its name to a beautiful veined marble known as cipollino, which looks like a section of the onion (q.v.).

**Onze.** Sicilian for the Italian oncie (literally, ounces). A Bourbon coin in which people still reckon in the remoter parts, though the coin is no longer current. It was worth about ten shillings.

**Operas and Opera-houses.** The opera-house in Palermo (q.v.) is the largest in the world by one yard. There is an opera season. The opera has lately been continued in Lent, that being the season for foreigners and making money. A good deal of opera is given at most Sicilian theatres. The fine opera-house at Catania enjoys the lustre of the name of the immortal youth of music, Bellini, who was born at Catania and died before he was thirty-three.

**Oranges.** Sicily is a fine orange country; one of the few orange forests in the world is on the Duchy of Bronte. Few oranges, however, are grown except for the owners' needs and the local market, lemons being a more paying crop. The poor people make an industry of drying orange-peel in long strips. You often see the side of a house covered with orange-peel.

**Orchestra.** The pit of a Greek theatre, which was really used for the Chorus to dance in, and from which they mounted the stage to take part in the action. To use Liddell and Scott's concise definition, "the orchestra had the stage on its diameter, and on its circumference the spectators' seats. The thymele stood in it, an altar-shaped platform, on the steps of which stood the leader of the Chorus."

**Orchids.** The orchids which are so fine and so abundant at Capri are found in Sicily also, but they are not so fine or so frequent.



**Oreto, the.** The river of Sicily on which Palermo stands. It has high, rather picturesque banks; it is useless except for irrigation.

**Oria.** See Loria, Ruggiero di.

**Orlando, Capo d'.** Naso-Capo-d' Orlando is a stat. on the Palermo-Messina line. There are ruins of a castle on the cape, and the Sikel town of Agathyrnum stood upon it. Founded by Agathyrnus, whose figure appears on a coin of Tyndaris.

**Orpine.** A plant belonging to the Sedum or Stonecrop family (the *Sedum telephium*). The brilliant crimson flower which grows on rocks and walls in the warmer parts of England. A dwarf variety is very common in Sicily.

**Orsi, Cav. Paolo.** Prof. Orsi is the director of the Syracuse Museum, and one of the most learned antiquarians in Italy. Author of many valuable monographs. He has made the study of the prehistoric races in Sicily a speciality.

**Orsi, Prof. Pietro.** Professor of History in the R. Liceo Foscarini at Venice. Author of *Modern Italy*, in Mr. Fisher Unwin's Story of the Nations Series, the easiest book in English to consult about the history of modern Sicily.

**Ortigia.** The ancient Ortygia, one of the five quarters of ancient Syracuse, is an island between the Great Harbour and the sea. The modern city of Syracuse is almost confined to the island. See under Syracuse, Ortigia.

**Ottavi.** Octaves, casks containing about eleven gallons, used in the Sicilian wine trade.

**Ovid** spent a year in Sicily about 25 A.D., and mentions it a good deal. He has left us a description much too flowery for nowadays of the sacred lake of Pergusa. See under Castrogiovanni.

**Oxen** are used for ploughing, and for almost all heavy haulage in Sicily. In Messina, which is very hilly, they are used even for *carretti*.



A CARETTO DRAWN BY OXEN

P

**Pachino.** Twenty-four kil. by mail-vettura from Noto Stat., Syracuse-Licata line. Founded in 1438. The Porto d' Ulisse, the ancient Helorus (q.v.), and Cape Passaro or Pachynus can be visited from it. The ancient Pachynus (q.v.).

**Pachynus, Cape.** One of the three capes which made Sicily Trinacria. According to Cicero there was a Portus Pachyni and a Portus Odysseæ in its neighbourhood, the former now called Porto Palo. Freeman supposes the ancients to have called the whole southern peninsula Pachynus, and the actual cape to have been the lofty island of Passaro, not the more southerly but insignificant point opposite the Isola delle Correnti.

**Pack-mules** are common in the mountainous parts. They are very gay with scarlet harness, often of webbing.

**Paese.** Literally country, but, like *terra*, constantly used in Sicily of a small town as we use our word *place*.

**Painted carts, Sicilian.** See p. 410, Palermo, Palermo Carts. All over Sicily, but most in Palermo, you meet yellow two-wheeled carts, painted with scenes from the Bible or Sicilian history or Dante, or Tasso, or Ariosto. Occasionally also single figures of saints or ballet-girls or conventional designs. They are often carved underneath and have elaborate hammered ironwork.

**Painting in Sicily.** In the Palermo Museum there are a good many paintings by Sicilian artists of the Byzantine period, much in advance of the Italian paintings of the period. But painting did not flourish under the Spanish dynasties, though Tommaso di Vigilia, in the fifteenth century, had much of Lo Spagna's charm; and Antonello da Messina, who had studied in Flanders under the Van Eycks, introduced oil-painting into Italy during the course of his long life which covered nearly the whole of the fifteenth century. Another good medieval painter was Riccardo Quartararo, who painted the S. Cecilia in the Palermo Cathedral, formerly, like the superb fresco of the Dance of Death, attributed to Antonio Crescenzo, whom Baedeker places in the first half of the sixteenth century. The great Sicilian painter is the realist Pietro Novelli (q.v.), a Monrealese (1603-47). At Messina (q.v.) were produced quite a number of painters of merit whose names are little known. See Messinese School of Painting.

**Palaces.** Sicily abounds in palaces, many of them of enormous size. The Sicilians are good masons, and all Sicily is a quarry. They are of all dates from the twelfth century. The earliest—the Zisa, the Cuba, the Favara, and Mimnerno, and part of the Royal Palace at Palermo, were built by Saracen workmen for the Norman kings. With the exception of the Pietratagliata Palace at Palermo, there are not many palaces after that anterior to the fourteenth century, when the Chiaramonti built the noble palace on the Piazza Marina, now called the Dogana, and some unknown person built the Casa Normanna behind S. Matteo, with its range of profusely decorated windows, and Matteo Sclafani built his vast palace opposite the Royal Palace, all at Palermo; and a Montalto and a Bellomo built their magnificent palaces at Syracuse. The great characteristics of the fourteenth-century palaces are their richly decorated windows clustered in twos and threes in a containing arch, just as the leading characteristics of the twelfth-century palaces are their narrow windows contained in sunken Saracenic panels. At Randazzo and other Lombard towns there are fourteenth-century palazzetti with plain windows in a containing arch, hardly decorated beyond the slender shafts which divide them. This



S. CHIARA (SCHOOL OF ANTONELLO), MESSINA MUSEUM



THE HOLY FAMILY, BY AN UNKNOWN ARTIST, IN THE MESSINA MUSEUM

style influenced the ordinary fifteenth-century palace, of which the examples are much more numerous. The doorways are simple, pointed arches with projecting hood-mouldings or square labels over them. Except the twelfth-century palaces, nearly all have a cortile in the centre. All the above, which may be grouped as Gothic palaces, are of a moderate size, and, as a rule, have no openings on the ground floor except the great entrance. The windows are high enough up to be out of danger from street riots. In Taormina there are a couple of palaces of the fifteenth century as ornate as if they had been built a hundred years earlier. They have a black-and-white decoration, and exquisite windows. One of them, the Badia, is the most beautiful Gothic building in Sicily. A characteristic frequently destroyed is a fine processional stairway and terrace occupying two or three sides of the cortile. Taormina has examples in the Palazzo Corvaja and the Casa Floresta (q.v.), Syracuse (q.v.), in the House of the Clock, the Palazzo Daniele, and the Opera Pia Gargallo. Castrogiovanni has one in a palace near S. Chiara, and there is a curious variety of them in the palazzetti of Marsala.

In the sixteenth century palaces became much larger, and the staircases were rather in the style of our English double staircases. All large towns in Sicily have examples of this epoch. The Royal Palace at Palermo may be taken as a specimen, and subsequent palaces have followed the sixteenth-century manner, growing larger and larger, like the Palazzo Cattolica occupied by Wedekind's Bank at Palermo. To-day the nobles build villas in preference to palaces, though the name should not really be applied to the house, it belongs to the garden. Mr. J. J. S. Whitaker's villa—Malfitano—is about the finest example. Mr. Joshua Whitaker's splendid mansion is a copy of a Venetian palace.

**Palæstra**, or Gymnasium (Ginnasio). Both the Greeks and the Romans were extravagantly fond of them, and took their other training, in rhetoric, etc., in the same buildings. The Greek who had money spent his whole day about the Palæstra, exercising himself or watching famous athletes. There are two considerable Palæstræ remaining in Sicily, that dating from Roman times at Tyndaris, which Freeman considers the best Roman building in the island, and the better-known example which was probably the Timolonteum built round the tomb of Timoleon at Syracuse, called by guides the Palestra or Ginnasio, and by the natives the Bagno di Diana (q.v.). This gives you some idea of the way in which such buildings were laid out, with their running and wrestling grounds, their colonnades, their lecture theatres, etc.

**Palagonia**. Reached by mail-vettura in 2 hours from Scordia Stat. on the Valsavoia-Caltagirone line. Founded above the remains of the ancient Palica (q.v.). Once belonged to the great admiral Roger di Loria. It gave his title to the prince whose vulgar monsters at his Bagheria villa are described by Goethe. He could never have heard of the Palici, or he would certainly have tried to reproduce its nether-world deities with some phantasmagoria at this villa.

**Palamita**. An ancient city which stood near the modern Partenico.

**Palazzetti** (literally little palaces). The fortified houses of the gentry and lesser nobles in the Middle Ages. Marsala has splendid examples. So has Randazzo, and there are a few at Syracuse, etc. On the ground floor there was no opening but the main entrance, and they were built round a courtyard which contains a well and a washing-place, and in Marsala, at any rate, an outside staircase and terrace going round the court.

**Palazzo-Adriano**. Reached by mail-vettura in 6½ hours from Corleone, Palermo-Corleone line; and in 8 hours from Lercara (Girgenti-Palermo

line). One of the fifteenth-century Allaman settlements, like *Piana dei Greci*.

**Palazzolo-Acreide.** See below, page 398.

**Palermo.** See below, page 401.

**Pales**, the goddess of the shepherds, was much honored at Rome, where her festival was celebrated on the anniversary of the foundation of the city. Freeman (vol. iii. p. 527) discusses her connection with the Palici. Sig-



LACRANA E PALAZZOLA

Rosario Silvo, quoted by Chiesi, suggests that "Palermo" is probably derived from Pales (p. 588, *La Sicilia Illustrata*). "Why should not the Italic Pales have been able to give her name to Palermo, when that city belonged to the Italic Sicilians (i.e. Sikels)? It is said that no name adapts itself better than the Greek *Panormos*, which meant the All Haven; but the city was not an all haven." There were two havens, because Palermo thrust itself into the sea like a tongue, washed by the water on both sides.

**Palica.** The city founded near the Lake of the Palici by Ducetius in 453 B.C. Destroyed shortly after his death. The modern town of Palagonia is said to preserve its name. Reached from Mineo Stat. on the Catania-Caltagirone line.

**Palici.** The Di. Palici were a pair of indigenous Sicilian deities whom some have attempted to identify with Castor and Pollux. They could give an asylum to fugitive slaves, and important oaths were taken beside their bituminous springs to be made specially binding. Doubtless it was for this reason that Ducetius, who tried to form an anti-Greek Sikel league, established his capital first at Menæ, the modern Mineo, and second at Palica, both overlooking the lake. Freeman (*History of Sicily*, vol. i) discusses the Palici at great length. There was a superb temple here dedicated to the Di. Palici, who were declared to be the sons of Zeus and Etna (or Thalia). Virgil speaks of the "*pinguis et placabilis ara Palici*." The Greeks said that Zeus, having made the nymph with child, made the earth open to conceal her from the wrath of Hera, and when the time came for her to be delivered, the children came up through the earth. The natural phenomena here are very remarkable. A little lake five hundred yards round contains the spring from which a



rich and nauseous black oil comes up, which Fazello says is very deadly to animals. These exhalations in the neighbouring territory of Favorotto produce a mirage called the Fata Morgana. The evil atmosphere of the lake must be exaggerated, for the Sicilian railways have lately established a ferryboat over them so that the phenomena may be observed.



THE LAKE OF THE PALICI, THE OLDEST SANCTUARY IN EUROPE

**Palici, Lake of.** See preceding paragraph

**Palma-Montechiaro**, reached by mail vettura from Canicatti in 5 hours, is on the seashore near Licata and the fortress of Montechiaro. It can be reached by sea from Porto Empedocle or Licata. The women of this place have a special dress.

**Palms.** The palms in Sicily are, with those of Borighera, the best in Europe. The latter excel them in age, having been planted by the corsairs from Africa early in the Middle Ages. But the Sicilian palms excel in the number of rare varieties and the skill and ease with which they are grown. See especially the Botanical Gardens, the Giardini Garibaldi, the Parco d'Aumale, and the villas of Count Tasca, Mr. Robert Whitaker (Villa Sofia), and his brothers. Mr. J. J. S. Whitaker has some specially rare varieties.

**Palm brooms and fans** for blowing the charcoal fires are made from the dwarf indigenous wild palm, and are universally used.

**Palm Sunday** is a great day in Sicily. They break through Lent and have interesting ceremonies in the churches, especially in the Royal Chapel in Palermo. Crosses planted with wild palm and often decorated with daisies are sold for a soldo or two each outside the churches.

**Palmetto, or Palmito.** The dwarf wild palm, which grows in many parts of Sicily. Far the largest I have seen is about seven feet high, growing from an inaccessible crag beside the ancient Greek kilns at Plenmyrium, opposite Syracuse (q.v.). The wild palm was used as an emblem of victory among the ancient Greeks. Pausanias says: "At Isthmus the pine and at Nemea the celery were adopted as symbols of the sufferings of Palæmon and Archemorus. But in most of the games the crown is of palm, and everywhere a palm is placed in the victor's right hand. The origin of the custom was this: They relate that Theseus, returning from Crete, celebrated games in Delos in honour of Apollo, and crowned the victors with the palm. They say that this was the beginning of the custom. The palm tree at Delos is mentioned by Homer in



the supplication which Ulysses addresses to the daughter of Alcinous." The wild palm appears between two greaves on a coin of Camerina. The palm tree which appears on the Phœnician coins of Motya before its destruction by Dionysius is of course African.

As the emblem of triumph and victory the palm was invariably employed by the early Christian as a sign of martyrdom.

**S. Panagia.** Near the cape of that name is the last stat. before Syracuse, on the Catania line. There is a famous Tonnara here, and a peculiar Latomia, and many foundations of large Greek buildings. This wild and interesting plateau and gorge above the sea is well worth driving to from Syracuse. It is not the Pantagias mentioned in Virgil's *Itinerary*, *Æneid*, iii., which is north of Megara.

**Panormus.** The Greek name for Palermo (the All-Harbour), though it never was a Greek city, having been founded by the Phœnicians, and held by them or the Carthaginians, except for a brief time, under Pyrrhus. For history, coins, etc., see under Palermo.

**Panormitan.** This word, inscribed on the marble Trinacria on the Fountain of the Genius of Palermo in the Villa Giulia at Palermo, is taken from a Roman coin of the city of the Christian era. Compare the Lilybaitan of the coins of Lilybæum, also a Carthaginian city. These Greek inscriptions belong to the coins of the Roman period. See p. 441.

**Pantagias.** A river mentioned by Virgil, *Æneid*, iii., and Ovid, who place it north of Megara Iblea and south of the Simethus, now called the Porcari (Smith). Virgil says: "I am borne beyond the mouth of the Pantagias, fringed with living rock, the Bay of Megara, and low-lying Thapsus." The place would not be worth mentioning except that Pliny, placing it nearer Syracuse, gives the idea that it is the same as S. Panagia. It plays a part in the legend of Ceres and Proserpine. It filled all Sicily with the noise of its falling. The noise vexed Ceres when hunting for her daughter, and the river stopped.

**Pantaleo, S., the Island of.** Now belonging to J. J. S. Whitaker, Esq. Contains the ancient city of Motya, the oldest Carthaginian or Phœnician settlement in Sicily (q.v.).

**Pantalica.** The most famous city of the dead in Sicily, a wild gorge full of tombs and troglodytes' dwellings, to which Prof. Orsi has given much attention. To do it in the day the best plan is to have a carriage meet you at Lentini Stat. Prof. Orsi recommends staying the night at Sortino (6 hours 40 minutes by mail-vettura from Syracuse). It may also be approached from Augusta. Freeman says of the eastern Herbessus, "the older Sicilian antiquaries place it at Pantalica, the famous city of the dead, where the Sikel himself was hardly the first to honeycomb the hillsides with the last resting-places of his fathers."

There are several thousand tomb chambers, says Baedeker, "cut in the cliffs of the Anapo valley; one of the caves appears to have been adapted as a Byzantine chapel, and there are other traces of human habitation as late as the fourteenth century." There is also a megalithic house at Pantalica.

**Pantelleria.** An island used as a penal settlement, which lies between Sicily and Africa. Its ancient Phœnician name, Kossoura, is preserved in its chief town, Cossura, and it possesses an extinct volcano. Said to be better for Phœnician remains than any place in Sicily. It has some low, round prehistoric towers. The steamer from Marsala to Tunis reaches Pantelleria in 7 hours. The large riding-asses used in Sicily are from Pantelleria.

**S. Paolo.** Stat. Syracuse-Licata line. It is on the river Assinaro, where Nicias was defeated.

**Papyrus.** The only place where the papyrus now grows wild is said to be on the banks of the river Anapo, really the Cyane (q.v.). It is planted in the Fountain of Arethusa and most other public fountains in Sicily. Said to have been introduced by Texena, wife of Agathocles, who was the daughter of one of the Ptolemies, from Egypt. Others say that it was introduced by the Arabs.



THE CITY OF THE CAVE DWELLERS AT SANTA VENERA

**Parcels Post.** Sicily, like Italy, has a very convenient parcels post, by which parcels up to 11 pounds can be sent to England for about 2s. It takes about a week.

**Parco.** Two hours by mail-vettura from Palermo. Situated on the south of Monte Pizzuta. Part of the vast royal park enclosed in a wall by Roger in 1149. Frederick of Aragon founded there, in 1328, the abbey church and a convent, dedicated to S. Maria d'Alto Fonte. On the altar at the right of the church is a bas-relief representing the Virgin. Parco enjoys one of the finest views in Sicily.

**Parsley, wild.** There has been much argument as to the question of whether the selinon from which Selinunte takes its name is wild parsley or wild celery. Liddell and Scott maintain that the leaves with which the victors at the Isthmian and Nemean games were crowned was wild parsley, and this is the local view, but Freeman says wild celery.

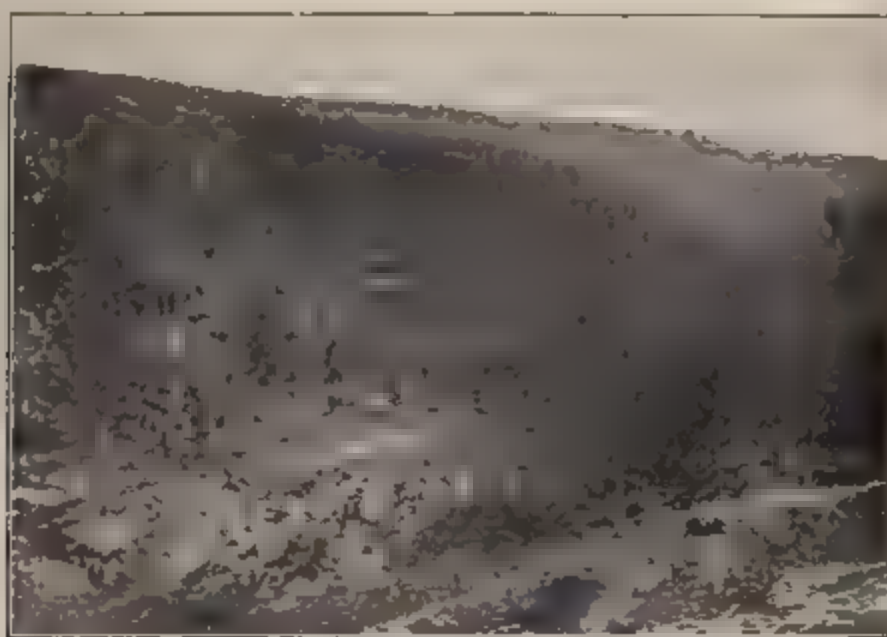
**Partanna.** Reached by mail-vettura from Castelvetro Stat. in 1½ hours; Palermo-Trapani line. According to some, Partanna is Parte di Enna; according to others, including Maurolyco, Spartanna, a colony being imagined in each case.

**Partenico.** Stat. on Palermo-Trapani line. Mail-vettura to Sancipirello, 2½ hours; Campo Reale, 4 hours. A wine centre. Near the antique Palamita (q.v.). A Norman town.

**Paschal lambs.** In Palermo for a few days before Easter Paschal lambs in almond paste and sugar are sold in the streets, etc. (See Eastern Customs.)

**Passeggiata.** The Sicilians, like other Italians, are devoted to the passeggiata, or drive at sunset. In Palermo the winter passeggiata is by the Giardino Inglese, the summer along the Foro Italico by the sea. Anyone who can keep the most rattletrap carriage and shabbiest horse goes in for this slow and mournful procession. It is the last straw of respectability.

**Passaro, Cape.** The ancient Pachynus (q.v.). One of the three capes of Sicily.



VIEW OF THE RIVER ANAJO BELOW PANTALICA

**Passozingaro.** Stat. on Circum-Etnean railway. Called from the gypsies, who gave this place the worst repute in Sicily for brigandage.

**Passports.** They are good things to have, but the only use I have ever put them to is for proving my identity for registered letters.

**Pasticceria.** A pastrycook's shop. Sicilians make very good pastry, specialities being tartlets with fresh strawberries, and the Sicilian cakes which are full of a sort of cream and covered with sugar and candied fruit.

**Paternò.** Stat. on Circum-Etnean railway. Freeman thinks Paternò the ancient Hybla Minor or the Galeatic Hybla (q.v.), a Sicilian city. Things to see are the feudal castle of Count Roger on the site of the Acropolis (1,000 feet above the sea), church of S. Francesco d'Assisi, fourteenth century; remains of a Roman bridge across the Simeto; numerous tombs at Castelazzo; remains of a mosaic pavement at Lo Spedali; remains of latris 3 miles north at Bella Cortina; Grotto del Fracasso—an extraordinary phenomenon, a roar produced by the passage of the waters coming from the melted snows of Etna; and the Acqua Grassa which comes from the district

of Salinella, a sparkling mineral water much drunk in Catania. Gianotta identifies Paternò with Hybla Maggiore (q.v.). This must be a mistake, because Pausanias, V. xxiii. 6, says: "Hybla the Greater is entirely desolate; but Hyblæa Gereatis is a Catanian village and contains a sanctuary of the goddess Hyblæa which is venerated by the Sicilians." It was from this Hybla, I believe, that the image was brought to Olympia; for Philistus, son of Archomenides, says that these Hyblæans were interpreters of portents and dreams, and were the most devout of all the barbarians in Sicily. See Hybla.

**Patricola, Prof.**, an antiquary in charge of the department for the preservation of monuments at Palermo.

**Patriarchal institutions.** Sicily was a country of patriarchal institutions before the reforms of the last century, and they are on the whole best suited for the country.

**Patti.** } On opposite sides of the Patti Stat. on the Palermo-  
**Patti-Marina.** } Messina line. From the stat. a good road leads to Tyndaris (q.v.); about an hour's drive. Visitors should go straight to Tyndaris, where accommodation for either sex may be obtained by writing two days in advance to the Superior, Madonna del Tindaro. There is nothing to take visitors to Patti. The inn is extortionate and swarming with bugs and fleas, and the town dirty and malarious and suggestive of typhoid. The cathedral where Roger's mother, Adelasia, is buried is hopelessly modernised, and the tomb belongs to some centuries later. From Patti there is a mail-vettura to S. Piero Patti, 3 hours.

**Paul, St.**, was in Syracuse for three days, and it is claimed that he preached in the underground church of St. Marcian (q.v.), under Syracuse (Acts xxviii. 12). "And landing at Syracuse, we tarried there three days."

**Peacock.** The sign of immortality in Christian catacombs. In pagan catacombs it denoted an empress.

**Pear, wild.** A handsome beehive-shaped shrub common in Sicily.

**Pear, prickly-** (*Opuntia vulgaris*). See under Fichi d' India.

**Peasants.** See Chapter IV. In many parts they have a handsome national dress which they wear at festas, especially round Modica, Piana dei Greci, Adernò, and Randazzo. They are very badly paid—from half a franc to two francs a day.

**Peasants' pottery.** All of old Greek or Saracenic shapes. See Earthenware.

**Pediment.** An architectural term. The low triangular gable, corresponding with the roof-slopes at the top of the front and rear of a classical building. The triangular sunk part or tympanum is often elaborately sculptured in high relief. (Russel Sturgis.)

**Pedlars.** See Hawkers and Costers. A great institution in Sicily, where there are few shops outside of the great towns.

**Pelasgians.** The term Pelasgian has a very disputed meaning. They have even been identified with the Philistines. Classical writers allude to them as a kind of aborigines. It is not certain if they were of Greek origin or not. As their name is often attached to Cyclopean architecture, it is probable that they were an earlier race. The Etruscans are very likely the same race, and may be looked upon as the survivors of a race once widely spread over Europe, driven back and exterminated. Pausanias regards them as the inhabitants of Arcadia, and says that there were many of them living below the foot of the Acropolis who built most of the walls. The term

**Tyrrheni** is used identically with that of **Pelasgi**. According to Niebuhr, the **Pelasgians** were the original population not only of Greece but also of Italy, and once, perhaps, the most widely spread people in Europe. See next *par.*

**Pelasgic buildings and walls.** The finest "Pelasgic" house in existence is on the castle hill of Cefalù (q.v.). There is another at Pantalica, another behind Termini, the subject of an excellent monograph by Comm. L. Mauceri. There are also Pelasgic remains by the seashore at Cefalù, behind Collesano, at Eryx, etc. See under these various headings.

**Pelorus, or Peloris.** One of the three capes of Sicily. Now called the **Faro** (q.v.), and see under Messina. It is the nearest point to the Italian mainland, and is said to have received its name from the pilot of Hannibal, who was suspected of treachery and put to death. But the name is much older than Hannibal's time. There was a great temple of Neptune here whose columns are preserved in the cathedral of Messina. The eels and cockles of Pelorus were famous.

**Peloritan Mountains.** The most eastern of the ranges on the north coast of Sicily. They may be reckoned to extend as far as Taormina.

**Pensioning.** The Sicilians have odd methods of pensioning. The most profitable to the pensioned is a license as a church beggar. One of the great Marsala wine firms finds that a popular form of pensioning is to allow the men who are past other work to come and pick oakum to earn their wages.

**Pentarga.** A town destroyed by the great earthquake of 1693, on whose ruins was founded the modern Sortino (q.v.).

**Pepper trees.** The pepper tree, whose pale green leaves and pink berries are such a handsome feature in Sicilian cities, has nothing to do with the edible pepper which grows on a vine.

According to the *E. B.*, its proper name is *Schinus Mulli*, and gets its name from its fruit, which has a hot aromatic flavour from the abundance of resin it contains. When the leaves are thrown upon the surface of the water the resinous fluid escapes with such force as violently to agitate them. The Piazza di Fonderia at Palermo is full of them.

**Pepoli, Count,** the proprietor of the castle at Eryx (q.v.).

**Per mia moglia.** See under Obituary notices.

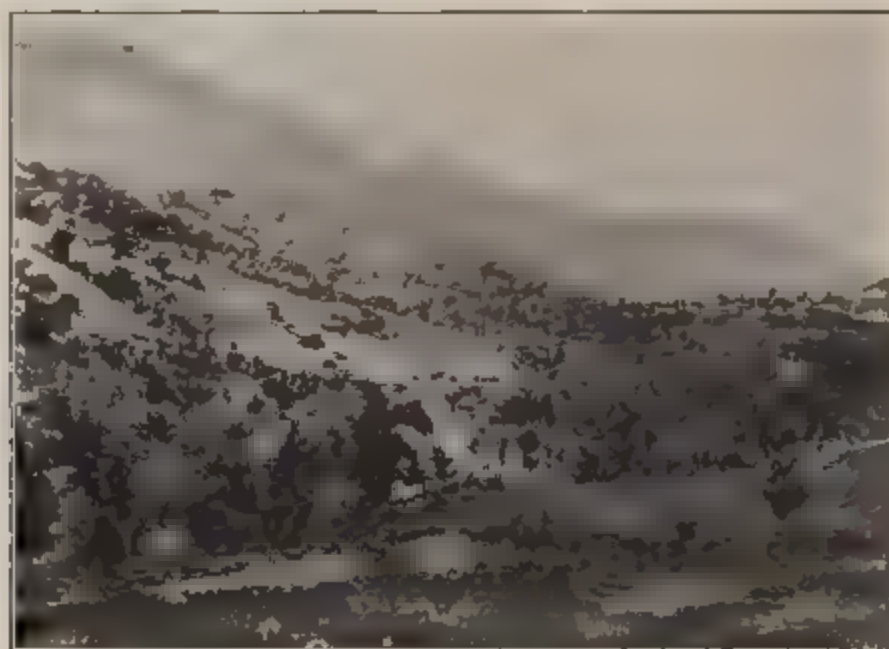
**Pergola.** A horizontal trellis supported by columns of stone or posts of wood covered with vines, and less often with laurels, etc.

**Pergusa.** The holy Lake of Pergusa is situated in a little plain below Castrogiovanni, the ancient Enna. It was one of the most sacred spots in ancient Sicily. The Lake of Pergusa is described by Diodorus as surrounded by groves and masses of flowers. They were so fragrant that dogs in hunting lost the scent; and Cicero in his *Verres* speaks of the lake and numerous groves and a wealth of flowers at all times of the year. It is a volcanic lake, sometimes full of splendid eels and crowded with water fowl, but with its malariousness much increased by its flax-steeping industry. It is no longer surrounded by the flowery groves of which Ovid romanced. It was from a cavern near this lake that Pluto issued in his chariot drawn by black horses, and arresting her attention with a hundred-headed narcissus, carried off Proserpine. The district has not a good name with the police. It has been said that the holy Lake of Pergusa and the other holy Lake of Palici are the oldest landmarks of the history of religion in Europe. These are the sacred places of the worshippers of the elemental gods. It is now called Pergo. It is about 4 kil. round. Called in the Middle Ages Lago di Goridan (q.v.).

**Peripteral** An architectural term signifying "surrounded by a single range of columns." Nearly all the Sicilian temples are peripteral. It is a Vitruvian term. (Sturgis.)

**Peristyle** Sturgis defines this as "a range or ranges of roof supporting columns enveloping the exterior of a building, as of a peripteral temple; or surrounding an internal court of a building, as in the peristylum of a Greek or Roman house, or forming a covered ambulatory or open screen around any large open space, partly or wholly enclosing it. Also, by extension, the space so enclosed." See Columnar Architecture.

**Peribaida** (Benbaida). An ancient Saracen fortress near Campobello di Mazzara.



ENVIRONS OF PETRALIA SOTTANA IN THE MADONIAN MOUNTAINS

**Pernull's Sicilian Tours.** Excursion office is at 93, Corso Vittorio Emanuele, Palermo (q v.)

**Perollo.** One of the two great families whose vendetta formed the far famed *Casi di Sciacca*. See Sciacca.

**Perseus and Medusa.** The subject of the fine antique metope from the temple C (Hercules or Apollo) at Selinunte. See under Masera, Palermo.

**Persephone.** See *Proserpine*.

**Persiani.** The green wooden jalousies or lattices attached outside nearly all Sicilian windows.

**Petalism.** The Syracusan form of ostracism, so called from the names being written on olive leaves instead of oyster shells. It lasted for five years instead of ten, and was therefore used more recklessly. (Freeman.)

**Peter I. of Aragon.** The first Aragonese king of Sicily, which he took as husband of Manfred's daughter Constance, 1282-1285.

**Petralia Soprana.** Reached by *malvettura* from Castelmarone Stat. (Palermo-Messina line) 9½ hours, and from Cerda (Girgenti-Palermo) in 11½ hours. Has an ancient fortress, mostly in ruins, dominating the whole



city, called from its rock, the Petra, which gave its name to the classical city. Petralia is said to be derived from Petra del Olio, from the medicinal oil floating in its famous spring. Soprana means the same as Superiore. It is an older town than Petralia Sottana. The ancient Petra had a coin figured in Mr. G. F. Hill's book.

**Petralia Sottana.** Ten hours from Castelbuono Stat. and 10½ hours from Cera Sta., has mail-vetture of its own to Bompietro, 2 hours, Locati, 3 hours; and Almena, 4½ hours. The name simply signifies lower. Near Petralia Sottana is Polizzi la Generosa (q.v.). The scenery round these two cities is very striking.



ENVIRONS OF PETRALIA SOTTANA, MADONIAN MOUNTAINS

**Phædra and Hippolytus.** The subject of the splendid sarcophagus preserved in the cathedral at Girgenti (q.v.).

**Phalaris.** The famous tyrant of Agragas, known equally well on account of his forged letters and his brazen bull. The former formed the subject of the famous Boyle and Bencey controversy, and are discussed at length in Freeman's *History of Sicily*. His brazen bull, in which he is said to have roasted his victims alive, was doubtless taken from the Moloch worship of the surrounding Phœnicians. He is said to have kept it on the hill of Erimus outside the modern Locata. There is a beautiful little building called the Cappella di Phalaride, or Temple of the S.n., in the garden of the Convent of S. Nicola at Girgenti (q.v.).

**Pharos.** Greek for a lighthouse. Gives its name to the Faro, a peninsula with a lighthouse at Messina (q.v.).

**Philemon.** A comic poet born about 360, died 262 B.C. of excessive laughter. Some make him a native of Soli in Cilicia, and some of Syracuse. He is compared to Menander, but considered inferior.



**Philistis.** Daughter of Leptines, Queen of Hiero II. See under Syracuse.

**Philistus.** Son of Archimenides. A Syracusan, the early patron as well as the historian of Dionysius I., whose excesses, Pausanias says, he concealed. Freeman considers him to have inspired the best portions of Diodorus. He died 356, and was born about 435. (Sir W. Smith.)

**Philoxenus.** A poet of Syracuse, born at Cythera, but lived at the court of Dionysius I., who shut him up in the *Latomia del Filosofo*, corrupted from his name, for criticising his verses. He was one of the most distinguished dithyrambic poets of Greece. See under Syracuse.

**Philosophus, the meaning of.** This term, generally translated philosopher, means properly a man who loves a handicraft or art. Pythagoras first gave it its modern meaning of "a lover of wisdom," applied in a wide sense previously expressed by *sophos*. It was used in a wider sense for *men of science* or liberal education, and it is in this sense that it was applied to Empedocles and Archimedes.

**Phintias.** A town founded by Phintias, the tyrant of Agragas, for the remnant of the inhabitants of Gela in 280 B.C., which had been destroyed by the Mamertines. It was never as important as Gela. In the First Punic War the Carthaginians destroyed the Roman fleet lying in its harbour, 249 B.C. The modern Licata (q.v.) is founded on its site.

**Phintias.** Phintias was the tyrant or king of Agragas. He was defeated by Hicetas of Syracuse in a battle near the Heræan Hybla (Ragusa), but was supported by the Carthaginians, and founded a large empire in which Agyrium was at one time included. When Gela was destroyed by the Mamertines he built his new town of Phintias for them, which was the last Greek city founded in Sicily.

**Phocians.** Pausanias, V. xxv. 6, says that the Greek population of Sicily "consists of Dorians and Ionians, with a small proportion of people of the Phocian and Attic stocks."

**Phœnicians.** No one knows when the Phœnicians came to Sicily. They founded flourishing settlements at Motya, Panormus, and Solous (Solunto). Also it seems the other Motya (Motyka), the modern Modica, and certainly the flourishing town of Cossoura in the island of Pantellaria. Gradually their possessions in Sicily were taken over by the Carthaginians. The one Phœnician name of importance we have in Sicily is that of Hiram, the King of Tyre, who was King Solomon's admiral. There are a few traces of their buildings—a fine piece of polygonal wall in the Via Candelai at Palermo, parts of the wall at Eryx, and well-paved roads and fragments of houses at Solunto. Lately a splendid Phœnician necropolis has been opened up at Birgi, opposite the island of Motya. There are two curious Phœnician coffins in the Museum at Palermo, and a great many small objects—from glass beads to fine gold jewellery—have been dug up in various parts of the island, a famous find, oddly enough, having been made at Randazzo, where the objects are kept in a private museum. There are a good many Siculo-Phœnician coins, but the Carthaginian and Phœnician antiquities have not yet been very fully distinguished. The Phœnician trading with Sicily went on for centuries.

**Phrygians.** The Elymians of Eryx, Segesta, etc., are often referred to as Phrygians, which would be in favour of the theory that they were Trojans. Pausanias says: "The Phrygians came from the river Scamander and the district of the Troad."

**Phrygillus.** A coin engraver of Syracuse. His coins are distinguished by the extraordinary spiritedness of their four horse chariots, and the heads are quite beautiful.

**Piana dei Greci.** The best known of the Albanian settlements made in Sicily in the fifteenth century, which still maintain to some extent their religion, their language, and their costumes. It is 24 kil. from Palermo, and is reached by a mail-vettura, which takes about 4 hours. In the official Orario it is called Piana Greci. The charge is two francs. It is on the east side of Monte Pizzata. Founded by Greeks from Albania, conquered by the Turks under Amurath II., 1488. Formerly called Casale Merco. The inhabitants wear their rich and singular costume with best effect at a wedding, and by giving a short notice, a wedding can always be arranged by the priests on the stranger paying a few pounds for the bride's dowry. There are frescoes by Pietro Novelli in the church of S. Demetrio, the Chiesa dei Cappuccini, and the Chiesa di S. Antonio. See under Albanians.



PIANA DEI GRECI—ALBANIAN COSTUMES

**Piano della Foresta.** Near Carini (q.v.). Antique sepulchres cut in the rock.

**Piazza-Armerina.** Reached by mail-vettura from Caltanissetta in 8 hours (Girgenti-Catania line); from Caltagirone (Valsavoia-Caltagirone line), in 5½ hours, from the Assaro-Valguarnera Stat. (Palermo-Catania line), in 6 hours, from Raddusa Stat. (Palermo-Catania line), in 6 hours. It can also be reached in 12 hours from Barrafranca (q.v.). Like Piana dei Greci (see above), it contains one of the fifteenth-century Greek colonies. It stands by the sources of the Gela River, and is thought by some to have been the original city of Gela before it was moved to the seashore. Others think it was founded by the Bœotians. In ancient times it was called Pluzia, or Pluzia, or Plagia, so called from the Greek Ploutus, on account of the richness of its territory. It is nicknamed to-day "Opulentissima." It is a large town, with no less than five lines of mail vetture converging on

it. For richly cultivated mountain scenery it is said to have no superior in Sicily. It was enlarged first by Roger the Great Count, then by William the Good, and then by Martin of Aragon. Murray gives a very interesting account of it. Most writers have missed this beautifully situated and important town. "The original town, which stood three miles west, was one of the settlements of the Lombard followers of Count Roger, and was utterly destroyed by William the Bad for the part it took in the rebellion of Bonello. That sovereign constructed the present town from its ruins. Piazza is celebrated as the seat of a parliament held in 1296, to discuss the question of the submission of Sicily to Charles of Anjou, in which it was resolved to maintain the independence of the island. Piazza, corrupted in the Sicilian dialect into 'Chiazza,' is irregularly built on the crests and slopes of an eminence (1,564 feet), which rises from the bosom of luxuriant and varied foliage. One of these crests is surmounted by the cathedral, a seventeenth-century building, with remains of early work in the lower stages of its tower, which is known by the name of 'Lanterna Greca.' A few remains of Siculo-Norman or Sicilian-Gothic architecture are to be met in the gateways of private houses; also in the churches of S. Giovanni de' Roti and San Carmelo, which latter stands on the height opposite the town to the east. The Castello, which crowns the height to the south of the cathedral, has a small square tower at each angle, enclosed by an outer line of battlemented wall. The keep has a pointed door and windows. Piazza is quitted by an avenue of elms, beneath slopes covered with magnificent stone-pines. The environs are luxuriantly wooded and abundantly watered, the hills cultivated to their summits, and the hollows filled with groves of walnut, chestnut, and hazel, relieved by groups of forest trees. In less than an hour the path divides: east to (2 hours) Aidone." Aidone (q.v.) can be reached in 2 hours. When the religious houses were suppressed, Piazza-Armerina had fifteen monasteries and convents, and quarter of a century ago there were twenty.

**Piazzì, Giuseppe.** Born in the Valtellina in 1746. Appointed Professor of Mathematics at Palermo in 1780. Established the Observatory there 1789. Made a catalogue of the stars, published in 1803, and enlarged in 1814. He discovered Ceres, and died 1826 at Naples. His monument is in S. Domenico at Palermo.

**Piccola moneta.** Small change. Said by the dictionaries to be a corruption of Spicciola moneta (scatter-money).

**Piedimonte.** Stat. on the Circum-Ætnean railway, with an old castle. In the neighbouring hermitage there is a miraculous image of the Madonna.

**Pier delle Vigne.** See Pietro delle Vigne and Folk-songs.

**Pietà.** The procession on Good Friday in which the body of our Lord is taken down from His crucifix and carried on a bier round the city—magnificent at Palermo.

**Pietraperzia.** By mail-vettura from Caltanissetta, on the Girgenti-Catania line, in 3 hours. It is 20 kil. from Caltanissetta. On the ancient Himera Meridionalis. The important Castello Barresi (fifteenth and sixteenth century). Chapel and courtyard. Is one of the most imposing castles in Sicily. There are also some classical ruins about which nothing is known.

**Piety and irreverence.** Sicily is a strange mixture of the two. The Sicilians are devout to the extent of superstition, but treat their churches and religious affairs with a familiarity astonishing to Protestants.

**Pietro delle Vigne.** Chancellor of Frederick II., and one of the earliest writers in the Sicilian language. See Folk-songs. Dante (*Inferno*, Canto xiii. 38) places him among the violent against themselves. The Temple Classics edition has the following note :—

“The speaker is Pier delle Vigne (ca. 1190–1249) minister of the Emperor Frederick II. and Chancellor of the two Sicilies. In the latter capacity he rearranged all the laws of the kingdom. Till the year 1247 he enjoyed the utmost confidence of his master. But suddenly he fell into disgrace (the reason usually given being that he plotted with Pope Innocent IV. against Frederick); he was blinded and imprisoned, and eventually committed suicide. Pier’s Latin letters are of great interest, and his Italian letters neither better nor worse than the rest of the poetry of the Sicilian school.”

**Pigs.** Sicily has a peculiar breed of lean, black pigs, something like our New Forest pigs, with legs and hair almost as long as goats. They were sacrificed to Æsculapius, and apparently sacred to Proserpine and Ceres, who are repeatedly shown carrying them in the Greek terra-cotta statuettes found at Pæstum and Girgenti. According to Pausanias, they were used for purification.

**Pimpernels.** Sicily has a bright blue pimpernel, often found growing beside the ordinary red pimpernel.

**Pinarius, Lucius.** The Roman commander who saved Enna for the Romans during the siege of Syracuse by massacring the inhabitants on the eve of their revolt.

**Pindar.** Was born at Cynoscephalæ near Thebes, 522 B.C. He was employed by Hieron of Syracuse and Theron of Agrigentum to write odes about their triumphs. He called Etna “the forehead of fertile Sicily.” He was at the court of Hiero for four years (473–469 B.C.). He recited some of his odes on Hiero in the great theatre at Syracuse.

**Pines.** The stone-pine (*Pinus pinea*) is one of the most beautiful trees of the south, with its tall stem and umbrella head. They form a conspicuous object in landscapes, being generally planted on skylines. They form no exception to the rule that the Sicilians grow hardly any trees except fruit trees. For the seeds and their cones, which are kept for four years to ripen in their cones to prevent their turning acid, are much prized for food, especially for inserting into rolled beef and boar’s flesh. The stone-pines of Monreale and of the garden of S. Nicola at Girgenti, and the single tree by the Cappuccini at Syracuse, have done duty in numberless pictures.

**Pindemonte, Ippolito,** a poet of Verona, wrote a well-known poem on the gruesome subject of the mummies of the Cappuccini at Palermo, where the Via Pindemonte is called after him.

**Paraino.** Has a mail-vettura to S. Angelo di Brolo or Briolo (q.v.); stat. Palermo-Messina line. Got its name from Piragmon, a Cyclops, servant of Vulcan. The fortress, now a prison, is of the Saracen period, and it has a baronial palace, mostly in ruins.

**Pirata Siculus.** The Sicilian pirate—a name applied by Lucan in his *Pharsalia* to Sextus Pompeius.

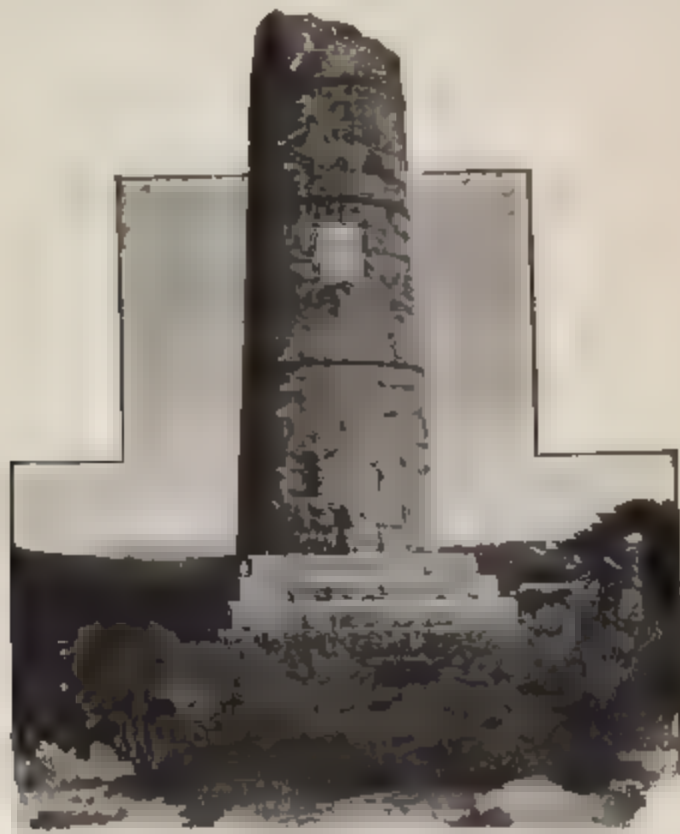
**Piscina.** A reservoir or fishpond in the times of the Romans. There are some very interesting examples in Sicily, especially the superb vaulted and aisled cisterns in the rise above the town at Taormina, which may be compared to the famous cisterns at Constantinople and outside Naples. The Piscina at Syracuse, under the church of S. Nicola by the Greek theatre, was

built in Roman times, though its architecture is in the Greek trabeate style. At Girgenti the Piscina was the latomia, now dry, beneath the Temple of Castor and Pollux, which would make quite a lake.

**Pitré, Dr. Luigi**, born at Palermo 1842, a doctor by profession. One of the most eminent Sicilian antiquaries. He resides in Palermo, and his collection of the Sicilian folk-songs is known all over Europe among students. He is also a great authority on festas. He has written innumerable valuable books on Sicilian folk-lore and folk-songs. The chapter on the Mafia in this book is derived entirely from his writings.

**Pizzicheria**. Literally, pork butcher's shop; practically provision-shop, something like our cheesemongers' shops.

**Pizzuta, La**. A column of masonry about 30 feet high, and several feet thick; about four miles from Noto. The popular tradition makes it a trophy erected by the Syracusans to commemorate their capture of the army of Nicias. It stands near the ruins of the ancient Helorus, and is called the Colonna Pizzuta or the Torre Pizzuta. Its only inscription is a modern one recording its restoration. It is well worth a visit, it is so finely placed on a hill above the sea, and approached by rather charming lanes.



LA PIZZUTA, ALLEGED TO BE THE MONUMENT ERECTED BY THE SYRACUSANS TO COMMEMORATE THE CAPTURE OF NICIAS AND HIS ARMY

**Plato in Sicily**. Freeman says that the letters attributed to him dealing with Syracusan affairs in Dionysius's time are probably by someone of his school, but may well give us his views. He visited Sicily three times. The elder Dionysius, whom he first visited, is said to have been so angry with his outspokenness that he sold him as a slave to some Æginetans in 389 B.C.

Dionysius II. persuaded him to come to Syracuse again to act as a kind of spiritual adviser and suggest constitutional changes. Freeman says: "Dionysius listened to the philosopher awhile with pleasure; geometry became fashionable at his court; he talked of making reforms and even giving up the tyranny. But Philistus and his party urged him the other way. Dionysius II. kept Plato for a while at Syracuse, and even, through Dion, persuaded him to visit it a second time; but while Plato was visiting the tyrant, the latter seized Dion's property and divided it among his friends, and Plato was glad to get away. He had no knowledge of affairs; he was only a dreamer about politics." When Dionysius came back after his exile, 346 B.C., Freeman says, "all this time Plato was dreaming dreams and writing letters and sketching another constitution for Syracuse, in which Dionysius and Hipparinus and the young son of Dion should all be constitutional kings at once."

**Plemmyrium.** The promontory opposite Syracuse on the Great Harbour (q.v.). Interesting for its ancient Greek pottery furnaces and splendid pre-historic tombs, and the part it played in the campaign of the Athenians.

**Ploughing.** The wooden Virgilian plough drawn by oxen is still almost the only plough used in Sicily, where the ground is too stony for the ordinary plough in most places. If you watch them ploughing round Syracuse you will see that nothing has changed since the days of Virgil's *Georgics*.

**Pluzia, or Plutia.** See Piazza Armerina.

**Plutarch.** Plutarch's Lives of Nicias, Dion, Marcellus, and Timoleon, etc., give one of the best pictures of ancient Sicily.

**Pluto,** or Hades, the god of the lower world, called the infernal Zeus. Like Jupiter and Neptune, he was the son of Chronos (Saturn) and Rhea. Also the god of wealth, on account of metals being found in the earth. He was regarded as a beneficent deity. His emblems were the cypress, boxwood, narcissus, and maidenhair. Black rams and ewes and bulls were sacrificed to him, the latter annually, at the Fountain of Cyane near Syracuse. See also Ceres and Proserpine.

**Poetry.** Italian as a literary language is generally considered to have originated in the songs written in Sicily by the Emperor Frederick II. and his court. Besides Frederick himself and his illegitimate sons, Manfred and Enzo, there were his Chancellor, Pietro delle Vigne; Ciullo d'Alcamo; Mazzeo di Ricco, Guido and Otto delle Colonne, etc. Upon this question Cav. Scandurra has written me the following:--

"We must go back to the tenth century when the 'trouvères' of the North, and the 'troubadours' of the South of France brought into Italy the love-song and the narrative poetry in the languages of 'Oc' and 'Oil.' Then our peninsula sang of love, religion, and fatherland in a dialect which varied in every region (for we had not yet a literary language of our own), a dialectical literature interweaving and blending so with the Provençal and French literature.

"In Sicily, at the court of Frederick II., the ardent promoter of scientific and literary scholarship, while the 'Fresh Rose' ('Rosa Fresca') of Ciullo d'Alcamo bloomed into the sweetest fragrance, a lyrical poetry sprouted out and flourished into life reflecting the erotic Provençal poetry, written in a language that, according to Dante and other modern scholars, is almost literary and whose formation is difficult to determine.

"Since artistic poetry had its cradle in Sicily, it seems more than likely that the first attempts at poetical composition should be written in the Sicilian



dialect ; but, on the contrary, the language in which the people of that country couched their rhymes, presents no striking difference from the posterior Italian language ; and as the basis of this posterior language is the Tuscan dialect, it is almost inexplicable the fact of finding it in an epoch when Central Italy had not yet awakened to artistic life.

“Many remarkable scholars have tried to settle the question, putting forth the theory that the Sicilian poems were originally written in the dialect of the country, and subsequently translated by the Tuscan copyists and handed down to posterity in the vulgar idiom. But this affirmation has been opposed by the greatest number. What appears more akin to truth, is the supposition of a language existing at the court of Frederick II. different from that used by the people, but presenting much affinity to the Italian we speak nowadays. In such a case the Sicilian school’s merit is to have established the metrical form, and to have first used the vulgar language with a literary intent.

“All this proves that the Sicilian dialect did not especially and directly contribute in the formation of the Italian idiom. Manzoni, Bonghi, Morandi, Ascoli, D’Ancona have, after an accurate examination of the Italian language, demonstrated with profundity of criticism that its words, phrases, inflexions, diction, and pronunciation are all Tuscan ; nevertheless, there is no doubt that all Italian dialects, and the Sicilian with them, have a common groundwork with the language, deriving all of them from the same main trunk.”

**Politi Family.** The Villa Politi is a hotel outside the city of Syracuse belonging to Madame Politi, widow of the famous guide Savaltore Politi, from whom Mr. George Dennis got all the local information in writing his guide (q.v.). It is situated on the Latomia dei Cappuccini and has one of the loveliest gardens in Italy. Madame Politi also owns the Casa Politi in the city. See under Syracuse. Another Politi, Vincenzo, wrote the admirable guide called *Antichi Monumenti Siracusani*, illustrated with many beautiful engravings by himself. (Published 1856.) Raffaele Politi, another of the family, was one of the most celebrated artists of his time, who occupied important government posts, and wrote the guide to Girgenti which is now so valuable and unprocurable.

**Polizzi la Generosa.** Reached by mail-vettura in  $3\frac{1}{2}$  hours from Donaleggi, which is  $8\frac{1}{2}$  hours by mail-vettura from Cerda Stat. on the Girgenti-Palermo line. It is 40 kil. from Cerda. It has remains of a fortress of Count Roger. In the Chiesa Maggiore is the *arca* of S. Gandolfo by Domenico Gagini. In the church of S. Maria degli Angeli, a fine fifteenth-century Flemish picture. It is on the great coach-road from Palermo, 20 kil. from Caltavuturo, and 8 kil. from Petralia-Sottana. Cardinal Rampolla was born here, 1843.

**Polygonal masonry.** The Phoenicians, the prehistoric race called Læstrygonians, Pelasgians, and possibly the Sicans, built with megalithic polygonal stones. The Sikelians built with smaller polygonal stones. There are fine Sikelian walls on the road down to the station from Taormina, and at Naxos, half an hour from the Taormina-Giardini Stat.

**Polyphemus, the Cyclops,** is generally located in Sicily. Acis, the other lover of Galatea, the nymph beloved by Polyphemus, has given his name to not less than four towns near Catania, of which Acireale and Aci-Castello are the principal. The rocks of the Cyclops in the sea opposite these places are said to have been thrown by Polyphemus at Ulysses. Virgil describes Polyphemus in Sicily at great length, *Æn.*, iii. 641-681 :—

“For such and so vast as Polyphemus pens in his hollow cave the fleecy flocks, and drains their dugs, a hundred other direful Cyclops commonly haunt these winding shores and roam on the lofty mountains. . . . Scarcely



had he spoken, when on the summit of the mountain we observe the shepherd, Polyphemus himself, stalking with his enormous bulk among his flocks, and seeking the shore, his usual haunt: a horrible monster, misshapen, vast, of sight deprived. The trunk of a pine guides his hand and firms his steps; his fleecy sheep accompany him; this is his sole delight, and the solace of his distress; from his neck his whistle hangs. After this he touches the deep floods, and arrives at the sea, he therewith washes away the trickling gore from his quenched orb, gnashing his teeth with a groan; and now he stalks through the midst of the sea, while the waves have not yet wetted his gigantic sides."

**Pompeius, Sextus**, occupied first Mylæ and Tyndaris, then Messana, then Syracuse, the provincial capital, and then the whole island, 43 B.C. For seven years Sicily became the seat of a separate power at war with the rest of the Roman dominion. In 39 B.C. peace was made, by which Sextus was to keep his three islands and receive the province of Achaia; but a year later war began between Octavian and Sextus. In the battles of Cumæ and Messana Sextus gained important victories. Octavian persuaded the other triumvirs to join him, and his admiral, Agrippa, won a sea-fight off Mylæ. Octavian landed at Tauromenium, but Sextus again defeated him by land and sea. Finally Agrippa won a decisive victory off Naulochus, between Mylæ and Messana, and the next year Sextus was killed in Asia.

**Ponte-Graniti.** Reached by mail-vettura from Giardini in 2 hours. (Messina-Catania line.)

**Poor.** See Chapter IV. They are very poor and very ragged, and live in anything, from a disused tomb to a *basso* underneath better-off people's houses. Begging is being put down with a strong hand. See Bassi, Tomb-dwellers, etc.

**Poppies** flower almost in the beginning of the year. They are bright-coloured, but not very large or a feature.

**Porcupines.** The porcupine is one of the largest wild animals in Sicily. Mr. Ambroise Paré Brown sent two quite ~~three~~ feet long from Ragusa to Palermo last year.

**Porphyry**, *i.e.* the crimson or purple stone. The Norman kings made great use of porphyry. They were buried in enormous sarcophagi and used it to wonderful advantage in decorating their superb churches. Porphyry is found in Sicily, but I cannot say if the glorious white-flowered crimson porphyry in the Cappella Reale at Palermo was found in the island.

**Portazza**, the popular name for Cefalù among the inhabitants, means "wide gate." Mr. Butler seized with glee the opportunity of identifying it with Telepylus, the *wide-gated* city of the Læstrygonians. See *The Authoress of the Odyssey*, p. 185.

**Porto Empedocle.** See under Girgenti.

**Porto Palo.** Freeman says: "The real Pachynos (Pachynus) seems to lie on the east coast of Sicily by the modern Porto Palo, one of the little harbours near Cape Passaro which played such an important part during the Punic Wars."

**Portus Odysseæ** is placed by Freeman in the neighbourhood of Cape Pachynus.

**Post offices.** The post office in a Sicilian town is a sort of club. People go there when they have nothing better to do and register something. Therefore everything takes an interminable time. If your letters are going to be sent to a *poste restante*, have them addressed with initials and not a Christian

**name** Italians never recognise the difference between a Christian and surname, and would give Douglas Sladen's letters to any Douglas, and any Douglas's letters to Douglas Sladen. This is because the Christian name in Sicily is sometimes placed before, and sometimes after, the surname.

**Post, Parcels.** This is a great convenience for sending home curios. Five kilos, eleven pounds, can be sent for about two shillings; and I have never lost a parcel; but in packing you must allow for the fact that the Sicilian method of placing a parcel on board a steamer is the throw and catch that London bricklayers use in unloading bricks from a cart.



THE COAST BETWEEN THE RIVER DELICE AND PORTO PAOLO

**Pottery.** Sicily has an elegant peasants' pottery and quantities of antique pottery for the collector. See Earthenware.

**Pozzallo** A station on the Siracusa-Licata line. It was the fortified seaport of the Counts of Modica. It is the principal fishing port of South Sicily.

**Praxiteles.** One of the most famous sculptors of antiquity. Lived in the fourth century B.C. He comes into Sicily because his famous *Eros* was stolen by Verres from Caius Helius, the wealthy Messanian whose house is described by Cicero. Chambers says, "Feminine beauty and Bacchic pleasures were his favourite subjects, and in his treatment of these he displayed unrivalled sweetness, grace, and naturalness. His gods and goddesses were not very divine, but they were ideal figures of the fairest earthly loveliness." Praxiteles made the famous image of Demeter (*Ceres*) with Persephone (*Proserpine*) in her arms, which furnished the usual type of the Madonna holding the infant Christ. See *Ceres* p. 144.

**Prefect.** Modern Sicily is divided into prefectures or provinces, whose headquarters are at Palermo, Messina, Catania, Syracuse, Girgenti, Caltanissetta, and Trapani.

**Prefettura.** The offices of the Prefect (q.v.).

**Prehistoric buildings.** See under Pelasgic, Oldest things in Sicily, p. 238, etc.

**Prickly-pears.** See Pears, prickly, and Fichi d'India.

**Priests.** Sicily is full of priests with dusty beaver hats and rusty black robes, and blue half-shaven faces. Their ignorance is generally appalling. They can seldom even explain the symbolism of the monuments of their own churches. Learning among them seems to be in the hands of the Jesuits. Most of the principal librarians are Jesuit abbés.

**Priests' schools.** Some Sicilian towns, like Syracuse, are full of them. They wear robes something like the priests, and broad-brimmed beaver hats of black, or scarlet, or purple.

**Printing.** The first printing-press was established at Messina by Aldingh in 1473.

**Priolo.** A stat. on the Catania-Syracuse line, with a mail-vettura to Melilli (q.v.) in  $1\frac{3}{4}$  hours. The coach leaves Priolo at 9.45 a.m. and 2.15 p.m., returning from Melilli at 8 a.m. and 11.45 a.m. Priolo is 1 kil. from the stat., and Melilli 9 kil. The fare is a franc each way. From Priolo Thapsus with its Sikelian tombs and a tunny fishery may be visited, also the Torre di Marcello, a Roman building, probably a tomb and not, as it claims, the trophy of Marcellus to commemorate the capture of Syracuse. In the town is a Byzantine chapel of S. Foca, but there is not much to see in it. It is an easy drive from Syracuse.

**Prizzi.** By mail-vettura from Lercara 7 hours (Bivio-Prizzi, 6 hours), and from Corleone Stat. in  $5\frac{1}{4}$  hours. The castle of S. Giorgio, restored once but now in ruins, dates from William I. It is near Palazzo-Adriano.

**Procida, Giovanni da,** Lord of Procida. The chief conspirator in the revolution of the Sicilian Vespers, which expelled the Angevins. Giovanni the Younger, his nephew, was the hero of the story of Boccaccio whose scene was laid in Palermo. See p. 407.

**Proserpine.** The Latin goddess identified with the Greek Persephone and Corè. Called also Libera. The worship of Ceres and her daughter Proserpine was the principal cult of classical Sicily. Its headquarters was at Enna (q.v.). It was in the fields of Enna by the Lake of Pergusa that Pluto carried off Proserpine. An enormous number of the terra-cotta figurines found in Sicily represent this goddess often carrying a pig, the symbol of fruitfulness. She is said to have disappeared beneath the earth at the fountain of Cyane, near Syracuse. Most beautiful and poetical legends are intertwined with her name. Cicero in his *Verres* says: "For they believe that these goddesses were born in these districts, and that corn was first discovered in this land, and that Libera was carried off, the same goddess whom they call Proserpine, from a grove in the territory of Enna, a place which, because it is situated in the centre of the island, is called the navel of Sicily. And when Ceres wished to seek her and trace her out, she is said to have lit her torches at those flames which burst out at the summit of Ætna, and carrying these torches before her, to have wandered over the whole earth." Besides Corè, or the maiden, the Arcadians call Proserpine the Saviour, which is interesting in view of the fact that the statue of the Madonna carrying the infant Saviour is proved by the classical statues existing at Castrogiovanni to be taken direct

from the statue of Ceres carrying the girl-child Proserpine. Pausanias mentions this in his account of Megalopolis in Arcadia, the other famous seat of Ceres and Proserpine. They were worshipped there as the Great Goddesses. Pausanias also tells us that the Arcadians called Ceres the Mistress, which exactly corresponds to Madonna. After the rape of Proserpine Ceres hid, and all the fruits of the earth were wasting away and the race of man was perishing still more of hunger, when Pan, roving over Arcadia, found her and persuaded her to come forth. Homer says that the groves of Proserpine are of black poplars and willows. At Athens there was a statue of Ceres and Proserpine by Praxiteles. One cannot help wondering if the immortal beauty of a mother carrying her child by Praxiteles was the original of the Ceres and Proserpine statues, and therefore of the Madonna statues.

**Protestant cemeteries.** Until well on in the last century Protestants were denied burial in the Campo Santo, and were buried in places like the *Latomia dei Cappuccini* at Syracuse, the *Villa Landolina* at Syracuse, and the private mausoleum of Messrs. Woodhouse at Marsala. The Campo Santo of the Vespers at Palermo seems to have been one of the first places where a more liberal feeling prevailed.

**Pseudo-Peripteral**, in classical architecture, signifies having a portico in front, or porticoes in front and rear, but with the columns on the sides engaged in the walls instead of standing free, as, in the case of Greek temples, that of Olympian Zeus at Girgenti, or, in the cases of Roman temples, that of *Fortuna Virilis* at Rome, or of the *Maison Carrée* at Nîmes. (Russel Sturgis.)

**Punic Wars.** The First Punic War, 264 B.C. to 241 B.C., was mostly fought and finally decided in Sicily, being terminated by the great naval victory of Catulus off the Ægæan Islands. The Romans also won the sea-fights of Mylæ, 260 B.C., and Ecnomus, 256 B.C. See also under Ercta and Eryx. The Second Punic War, which began in 219 B.C. and ended in 202 B.C. with the Battle of Zama, does not touch Sicily so much, except that the fact of Hannibal's not having Sicily, which had been given up to the Romans in the First Punic War, prevented him from conquering the world. The capture of Syracuse, however, by Marcellus in 212 B.C. arose out of the Syracusan king Hieronymus joining the Carthaginians, and Scipio prepared his expedition at Syracuse and embarked from Lilybæum. The Third Punic War does not concern Sicily, beyond the fact that it was made the base for the invasion of Carthage.

**Pyrrhus, the King of Epirus.** After Alexander, considered the greatest general of the Greeks. He married Lanassa, the daughter of Agathocles, who had dominions on the east side of the Adriatic, and gave his daughter the conquered island of Corcyra as a dowry. In 279, when the Syracusans were hard pressed by the Carthaginians, they called upon Pyrrhus for aid. He was in Italy at the time, helping the Tarentines against the Romans. He stayed two years in Sicily, and took every city in the island except Lilybæum, held by the Carthaginians, and Messana, held by the Mamertines. Agrigentum was freed from the Carthaginian by the mere terror of his name, and he fulfilled the destiny of the Heraclids, where Dorieus, the king's son of Sparta, failed, by heading the storming party that captured Eryx. Next he took Ercta and Panormus. He was thus the one Greek master of Palermo. In 276 B.C. the reaction came, and he was glad to be called back to Italy, whence he departed for good, a year later, after his defeat at the Battle of Beneventum.

**Pythagoras.** The celebrated philosopher. Born at Samos 582 B.C.; settled at Croton in Italy in 530 B.C.; and died at Metapontum 500 B.C. In

the life of Pythagoras by Iamblichos he appears as the destroyer of the tyranny of Phalaris, with whom his name was freely connected. Freeman says no trustworthy witness carries him to Sicily. Those who take him to Taormenium at once consign themselves to the same fate as the forgers of the letters of Phalaris, and it is hardly easier to believe that Pythagoras in person commanded the army of Acragas in a war with Syracuse, and that, so far as anything can be made out of the story, he perished by a strict observance of one of his own most mysterious precepts. He lost the battle and his life by refusing to march across a beanfield. Epicharmus the comedian is said to have been his pupil.

## Q

**Quack dentists** are a great institution in Sicily. They may always be seen in popular gathering-places like the Piazza S. Domenico at Palermo, with some device to draw the attention of passers-by, like the female fortune-teller, who sits with her eyes blindfolded and her hands bound behind her to show that there is no trickery about it.

**Quails.** When the quails migrate north or south (see *Ægatian Islands*) enormous quantities of them are trapped and shot in Sicily. Messina is the great port for sending quails to England. The system of snaring them is most elaborate.

**Quartararo, Riccardo.** A Sicilian painter with one picture in the Palermo Museum, signed Riccardo Quartararo, 1494, which has established the authorship of several other pictures, including the famous S. Cecilia in the cathedral, formerly attributed to Crescenzo. He was a kind of Sicilian Gozzoli, with a curious pre-Raphaelite charm.

**Quarantini** equals 40 *quartucci*, one of the old Bourbon measures still used in country parts for wine. About 7½ gallons.

**Quarries of Selinunte.** See Kusa. Are plainly discernible. They are situated in the Campobello di Mazzara.

**Quarries of Syracuse.** The quarries of Syracuse (see under *Syracuse* and *Latomia*) have been famous in all ages because the Athenian prisoners were confined in them. Latomia is derived from two words signifying stone and to cut, and is still in use for the smallest quarry. Xenophanes of Colophon (born 570 B.C.) mentions that he found impressions of fishes and probably of seaweeds in the younger Tertiary strata of these quarries, which is perhaps the first mention of them.

**Quartoroli.** A Sicilian measure, equals the quarter cask of 23 gallons.

**Quartuccio.** A Sicilian measure, corresponding to our reputed quart.

**Quattro Aprile.** A favourite name for streets in Sicily, like Venti Settembre in Italy: so called because on the 4th of April, 1860, the tolling of the bell of the Church of the Gancia at Palermo sounded the signal for revolution; but the insurgents were vanquished, and some of them had marvellous escapes. See under *Palermo, La Gancia*.

## R

**Rabato.** An Arab suburb of Salemi (q.v.).

**Racalmuto.** Of Saracen origin. Stat. on Licata-Girgenti line. Has a splendid fourteenth-century castle visible from the railway, founded by Frederick Chiaramonte. Its Saracen name was Rahalmot (village of death).

**Racking.** A process in the wine-industry at Marsala (q.v.) for clearing the wines.

**Raddusa.** Stat. on Palermo-Catania line. It has mail-vetture to Raddusa (town), 2 hours; Aidone,  $4\frac{3}{4}$  hours (q.v.); Piazza Armerina, 6 hours (q.v.).

**Radishes.** Sicily has a gigantic radish rivalling the famous *daikon* of Japan.

**Ragusa.** The ancient Hybla Heræa. See below, page 457.

**Railways.** The Sicilian railways are necessarily slow because only omnibus trains pay. The trains have sometimes, as in the portion between Modica and Ragusa, to climb tremendous gradients. A noticeable feature is the honesty of the employees. One never hears of robberies in Sicilian railways like those which are the reproach of Italy. The worst feature about them is that the *facchini* or porters have a guild so powerful as to hamper the directorate in the carrying out of its wishes for the protection of travellers. You never hear of an accident, and the lines run so smoothly that railway journeying in Sicily is like taking a drive. The scenery is generally superb, and railway journeys are one of the best ways of seeing the out-of-the-way parts. The two beautiful handbooks of Sicilian scenery issued by the Sicilian railways, known as the *Elenco* and the *Reclame*, have done much to familiarise travellers with the island. The two lines which do not belong to the Sicilian railways, viz. the Circum-Ætnean line and the Palermo-Trapani line, are woefully behind them in comfort and enterprise.

**Raineri**, the Sicilian, was one of the earliest Italian poets to write in the vernacular (fourteenth century).

**Rampolla del Tindaro, Mariano.** A Sicilian born at Polizzi, 17th August, 1843. Secretary of State to the late Pope. Educated in the Seminario Vaticano and Collegio Capranica. His first important appointment was accompanying Cardinal Simeoni, nuncio to Spain in 1875. Might have been elected Pope but for the veto of the Emperor of Austria. Like Cardinal Wolsey, the son of a butcher, who left him considerable means.

**Randazzo.** One of the two most medieval towns in Sicily; the loftiest town of any importance on Etna. See below, page 462.

**Realmonte.** A town 2 hours by mail-vettura from Porto Empedocle on the Girgenti line. Realmonte is Monreale reversed, just as Montechiaro in the same district is Chiaramonte reversed.

**Réaumur thermometer.** (Dr. Réaumur, after whom it is named, died in 1757.) To reduce R. to Fahr. multiply by  $2\frac{1}{4}$  and add 32. To reduce R. to Centigrade increase the number by one quarter itself. Nine degrees Fahr. equal 4 degrees Réaumur. In Sicily if the thermometer is not Centigrade, it is far more likely to be Réaumur than Fahrenheit.

**Rearing.** See under Marsala. The process by which the Marsala wines are reinforced with the natural grape spirit.

**Reber's Library.** Palermo has one of the best booksellers' shops in Italy—Reber's Library, where the leading books in English, French, and German, as well as Italian, are generally to be found in stock. Signor Reber has published in his catalogue a useful bibliography of works on Sicily, and generally has a copy of each. He is also agent for Alinari's photographs and similar lines, and has the best postcards in Palermo. He speaks English, French, and German fluently, and himself compiled in French and Italian a guide-book to Palermo which is the best local guide I know of anywhere.



**Receptions** are a favourite form of entertainment in Sicily. They are held in the evening, and are extremely dull, because the sexes keep severely apart at the opposite ends of a great salon. But they are rather interesting for a foreigner to go to for a short time, because the palaces are sometimes magnificent, and usually retain the Empire furniture with which they were re-decorated when the Court came to Sicily in the days of Maria Carolina.

**Recipient.** Part of the machinery used in the manufacture of cognac at Marsala.

**Reeds.** The donax (the *Arundo donax*), the largest of European grasses, is equally prominent in Sicilian landscape and Sicilian economy. It is much grown for hedges as well as in brakes for commercial purposes, six to twelve feet high, and has thick, woody stalks, very much like bamboo. The Sicilian goatherds cut their own pipes out of the donax, just as Pan did before them. The word donax is from the Greek *doneo*, I shake, and means literally a reed shaken by the wind. Theocritus uses it for the goatherd's pipe. The word donax was in use for this plant as far back as Pliny's time.

**Regalbuto** (Arab. *Rahal-Buth*), built on the ruins of the ancient Sikel town of Ameselum.

**Reggio.** The ancient Rhegium. The Italian end of the Strait of Messina. There is a steam ferry across.

The Reggio-Messina route from Naples to Sicily being employed by those who dread the sea, in spite of its great distance, trains *de luxe* on stated days run right through from Rome to Palermo, the train being transported on a special ferryboat.

**Regie Poste.** The Italian for post or post office.

**Registered Letters.** Sicilians register everything. The entire time of the post office officials is taken up with registering letters and packets. When a Sicilian has nothing else to do, he goes to the post office and registers something.

**Reitano.** Reached by mail-vettura from Leonforte in 4½ hours. The remains of the ancient Amestratus are near Reitano. Amestratus has perhaps given its name to Mistretta. Reitano is only 3 kil. from Mistretta.

**St. Remy, Jean de,** Justiciar of the Val de Mazzara, was the French commander whose excesses are said to have caused the Sicilian Vespers. A house with a single column on the angle close to the Piazza S. Croce dei Vespri is pointed out as his palace at Palermo (q.v.).

**Renaissance in Sicily.** In architecture the Renaissance here began most interestingly. The blending of the classical style with the fifteenth-century Gothic produced some conspicuously elegant results, such as the porch of S. Maria alla Catena at Palermo and the interior of SS. Annunziata. But it was soon weighed down by the baroque style, overloaded in every sense of the word. There is much elegant Renaissance woodwork to be bought in Sicily quite cheap, and its Renaissance jewellery is now sought eagerly by collectors. Church embroideries form another direction in which good work can be looked for. There are some exquisitely beautiful Renaissance buildings in Sicily, such as the façade of the church of S. Lucia near the cathedral in Syracuse. In one department the Sicilian Renaissance is almost unequalled—that of the magnificent flamboyant hammered ironwork which gave Syracuse her balconies and the chapel screens in her cathedral.

**Renaissance-Gothic.** See above paragraph and Architecture. The term might really be applied to most of the fifteenth-century architecture, but it is more convenient to reserve it for examples where classical features are introduced.



**Restaurants** are not a Sicilian idea. There are, of course, a few restaurants in the chief towns, but the Sicilian when he takes his meals out, which he only does under compulsion, takes them at a hotel. The hotels are the restaurants. Cafés are what he needs. Among the lower orders the place of the restaurant is taken by a cookshop. The Sicilian is forced to be economical, and the idea of going to a place where he has to gobble everything up or leave it shocks his economical soul. The cookshop, on the other hand, which charges very reasonably for cooking, saves him the expense of a fire and cooking apparatus and the various furnishings, such as salt, a most important item; and in the poorer quarters there are many perambulating cooking stalls. This side of poor Sicilian life is extremely interesting to the observer and a treasure-trove to the kodaker.

**Restituta**, the heroine of a story of Boccaccio, of which the scene is laid in the Cuba Palace at Palermo. See *Loria*.

**Resuttana**. A suburb of Palermo near the Favorita.

**Resuttano**. Seven kil. from Alimena (q.v.). It is not important, but it is mentioned because it gives the prince of this name his title, and in most guide-books is confounded with the suburb of Palermo, or ignored altogether. It is on the great coach-road from Palermo to the cities of the interior, Nicosia, etc.

**Rete Sicula**. See Railways, Sicilian. This is the popular name, the formal name is "Strade Ferrate della Sicilia."

**Reverse**. The reverse of a coin is literally the upper side, that away from the anvil, when the coin is struck. In practice it is used for the side which does not bear the head. See Obverse.

**Revolutions**. Sicily has always been great on revolutions. The slave wars of Roman history were in Sicily. The Saracens were invited as the result of a revolution. Ancient Syracuse had a number of them, and ever since that Easter Tuesday in 1282 when the Sicilian Vespers took place they have been in progress, the principal being that of Giuseppe d'Alesi in 1647, Squarcialupo in Palermo, the revolt of the Messenians against Spain in 1672, the revolt against the Bourbons after Ferdinand I. and IV. had taken away the constitution in 1820, the revolt of 1836 and the revolt of 1848. They were uniformly unsuccessful. Even in 1860, a month or so before the arrival of Garibaldi, there was an abortive revolt which caused the martyrdoms commemorated in Palermo. But finally, with the aid of the "Thousand" who landed with Garibaldi at Marsala, Sicily revolted successfully against the Bourbons in May, 1860.

**Revolutionists of 1848 and 1860, the**. Their names are commemorated all over Palermo. Among them were Ruggiero Settimo, Emérico Amari, Francesco Crispi, and others who rose to the highest positions in the state afterwards—Crispi becoming Prime Minister, and Ruggiero Settimo President of the Senate.

**Rhegium** is not in Sicily, but on the opposite coast of Italy. The modern Reggio is built on its site. It must be mentioned on account of Anaxilas the tyrant (see p. 359), a man whose family came from Messene in Greece Proper. It was he who introduced the Messenian exiles into the Sicilian town of Zancle, which became Messina. Rhegium enters constantly into the history of Syracuse.

**Ribera**. By mail-vettura 11 hours from Girgenti and 3½ hours from Sciacca. Unimportant; has two old castles of the time of the civil war between the Luna and Perollo. The best rice in Sicily is grown here.

**Richard Cœur de Lion**, King of England. See under *Messina*.

**Riccio, Mariano** (*b.* 1510), **Antonello** flourished 1576. Messinese painters of the school of Polidoro di Caravaggio. Mariano's works are often sold as his master's.

**Ricco, Mazzeo di.** See under Folk-songs.

**Riso, Francesco.** The leader of the revolution on the 4th of April, 1860. See above, *Quattro Aprile*. He was mortally wounded. Most of his companions were taken, and the Convent of the Gancia from which the bell was rung for a signal was sacked. Two of the insurgents, Philip Patti and Gaspar Bivona, escaped by hiding in a hole under the church. Five days later they escaped by the hole called the *Buca della Salvezza*, now closed with a marble inscription.

**Rivers.** Sicily has no navigable rivers. The Simethus near Catania is the best apology for one. Hardly any but it and the Anapo has even a row-boat on it. In dry weather they are mere brooks trickling in the middle of wide sandy and stony beds. In wet weather they are fierce and dangerous torrents. At Messina they are used for roads, the streets down from the mountain being called *Torrenti*, *e.g.* the *Torrente Bocchetta*. The little river at Modica caused enormous destruction in 1902, flooding as high as the first floors of the houses, carrying away the railway bridge and killing a hundred people; while the Anapo, a mere brook, turned the whole country round Syracuse into a lake. The best-known rivers of antiquity, the *Himera Meridionalis* and *Himera Septentrionalis*, which flowed south and north in the centre of the island, are now called the *Fiume Salso* and the *Fiume Grande*. It is of no use enumerating the rivers, for in Sicily they imply only three things—irrigation, floods, and malaria, unless we count them as roads.

**Roads, provincial, etc.** There are two or three classes of high roads in Sicily, the best of which are the *Strade Provinciali*, used on the great coach routes. They are often extremely good, but the byroads in Sicily are no better than the beds of torrents, which are occasionally used for watercourses. It is interesting to remember that the Athenians, in their great retreat, had one idea—to march up the bed of a river to join their Sikel allies in the interior. They tried the bed of the Anapo first, and both Demosthenes and Nicias were captured when they were trying to strike up river-beds.

**Roadside chapels, crosses, shrines, fountains, etc.** Crosses are few, though there is a fine one near the *Gesù*, and the chapels are so infrequent that their presence may be considered accidental. Shrines, on the other hand, are extremely numerous, but vary in value according to the district. They are good round Marsala, and there is a beautiful and ancient one on the way to *S. Maria di Gesù* at Modica, and a very quaint one at Ragusa on the *Scala* between the two cities. Their general form is that of the Greek *Ædícula* tombs familiar to all who have studied the art of Athens. Roadside fountains are only found where there is a hill above the road and a mountain spring running down it. It is provided with a plaster façade and a basin. But fountains are, of course, numerous in and just outside towns.

**Roba.** The ordinary Sicilian word to express the whole of a passenger's luggage, large and small.

**Robbers.** There is very little robbery from the person in towns, but certain districts, such as that above Corleone, have a bad name for footpads, who are not to be confounded with brigands, the procedure of the former being to strip the victim and let him go, while the brigand seizes his victim for ransom.

**Robbia, Della.** There are a few fine *Della Robbias* in Sicily, notably that in *S. Maria della Scala* at Messina, the *SS. Annunziata* at Trapani, and in the

Palermo Museum. But these exquisitely glazed pottery reliefs, which are so numerous in Tuscany, are very scarce in Sicily.

**Robert, King.** The so-called King Robert of Sicily that poets and romancers have written about, from Longfellow to Mr. Justin Huntly McCarthy, never reigned in Sicily at all. He was the son of Charles of Anjou, and only possessed the kingdom on the mainland. He invaded Sicily and tried in vain to capture the Castle of Termini, etc. He is the King Robert of Sicily in the *Tales of the Wayside Inn*. He, of course, never was "within Palermo's wall."

"Days came and went ; and now returned again  
To Sicily the old Saturnian reign ;  
Under the Angel's governance benign  
The happy island danced with corn and wine,  
And deep within the mountain's burning breast  
Enceladus, the giant, was at rest.  
Meanwhile King Robert yielded to his fate,  
Sullen and silent and disconsolate.  
Dressed in the motley garb that Jesters wear,  
With looks bewildered and a vacant stare.

Homeward the Angel journeyed, and again  
The land was made resplendent with his train,  
Flashing along the towns of Italy  
Unto Salerno, and from there by sea,  
And when once more within Palermo's wall,  
And, seated on the throne in his great hall,  
He heard the Angelus from convent towers,  
As if the better world conversed with ours,  
He beckoned to King Robert to draw nigher.

*Tales of a Wayside Inn*: LONGFELLOW.

**Robert Guiscard.** A famous Norman prince, who began life as one of the twelve sons of a knight named Tancred of Hauteville and became one of the most powerful monarchs of his time.

Born near Coutance in Normandy, A.D. 1015. He concerns us chiefly as having hit upon Sicily as a field for the ambitions of his younger brother Roger, in whom he saw a rival. Together they invaded Sicily in 1061, and ten years afterwards by the capture of Palermo became practical masters of the island, which at first they divided as they divided the city. In the last years of his life he was occupied with trying to restore Michael VII. as emperor at Constantinople. In this he won his famous victory of Durazzo, 1081. He was on the eve of marching to Constantinople when he was recalled to fight the Western emperor, Henry IV., who had invaded Italy and was besieging the Pope in S. Angelo. Henry fled before him. This was in 1084. In 1085 he was on his way again to Constantinople, when he died suddenly at Cephallonia. He styled himself Duke of Apulia and Calabria, though he was more powerful than any king except his former liege, William the Conqueror of England. If Robert had not gone to Italy he would doubtless have played a leading part in the conquest of England. He succeeded to the chief command of the Normans in Italy in 1057.

**Rocca.** The suburb of Palermo at the foot of the hill of Monreale, where the curious electric motor is attached to the tramcar. Artists will find some very paintable old plaster-work on the Monreale road just above it.

**Roccalumera-Mandanici.** Stat., Messina-Catania line. Known for some remains of aqueducts and its alum mines, which give it its name.

**Roccapalumba.** One of the principal junctions of Sicily between Palermo, Catania, and Girgenti.

**Roger the Catalan.** Otherwise known as Ruggiero di Loria. The admiral who took such a conspicuous part in the wars of Sicily, especially in the expulsion of the Angevins. He is the *deus ex machina* in the story of Boccaccio about Giovanni di Procida and Restituta, whose scene is laid at Palermo. See under Loria.

**Roger I., the Great Count.** Twelfth and youngest son of Tancred d' Hauteville, a knight of Normandy. Born A.D. 1031. In 1058 he joined his brother, Robert Guiscard, in Italy, travelling down to him as a pilgrim. His singular beauty of person, combined with wonderful abilities and burning courage, soon filled Robert with misgivings, and he diverted his energies to driving the Saracens out of Sicily. In 1061 they invaded the island together after Roger had made a successful raid across the Strait to Messina. In 1064, with 136 knights (and their followers), he defeated 50,000 Saracens, horse and foot, at the Battle of Ceramio, famous for the sarcasm of Gibbon about St. George's part in the battle. See Ceramio. In 1071 the brothers entered Palermo, and Roger became Count of Sicily. In 1089 he took the title, singular in history which has so many Grand Dukes, of the Grand Count. But the other translation of his name, the Great Count, has become current. By 1090 he had all Sicily subdued. In 1098 the Pope gave him the title for himself and his successors of Legate Apostolical for Sicily; and in 1101 he died, leaving his title to his son, Count Simon.

**Roger II.** Called Roger the King to distinguish him from the Great Count, though for the first half of his long reign of forty-nine years he remained Count; was the son of the above, and succeeded his brother Simon in 1105. He took the title of king in 1130, and crowned himself in the ruined chapel of the Incoronata. Innocent II. wisely confirmed his title in 1139. He was a liberal patron of the arts. We owe the glorious Royal Chapel at Palermo, the gem of ecclesiastical architecture, to him, and the cathedral at Cefalù. The great geographical work of El Edrisi was compiled under his patronage. His power outside Sicily was immense. He founded a great Italian dominion. To the Apulian Duchy he added, in 1136, the Norman principality of Capua, and in 1138 Naples, the last dependency of the Eastern Empire in Italy, to which he added, in 1140, the Abruzzi. He captured Corfu and carried off the silk-workers of the Peloponnesus to inaugurate the silk industry in Sicily. In Africa he renewed the work of Agathocles. He was a very liberal-minded prince: the protector of the Greeks and Saracens in his dominions.

**Rojalfabar.** See under Favara, near Girgenti, near which its ruins lie, and which inherited its name.

**Ropewalks.** In Sicily any long bare space such as the ancient walls of Palermo, or the caves in the Latomia del Paradiso and the foreshore of the Marble Harbour at Syracuse, are apt to be used by the rope-spinners, so dear to the kodaker and the artist.

**Romans in Sicily.** The intrusion of the Romans into Sicily led to the First Punic War, and the Mamertines of Messina were the cause of it, for being hard pressed by Hiero II. in 264 they appealed for help to the Romans. The First Punic War was mostly fought round Sicily (see Carthaginians), and the withdrawal of the Carthaginians, 241 B.C., after the crushing defeat of the Ægatian Islands, left the Romans practically in possession of Sicily with the exception of the dominions of their ally, Hiero II. of Syracuse. The transfer of his son Hieronymus to the side of Carthage brought about the conquest of Syracuse, 212 B.C., and the absorption of Sicily into the Roman dominions, of which it continued part till the days of the Lower Empire, when various

barbarians seized it. For seven years, from 43–36 B.C., Sicily was practically an independent power held by Sextus Pompeius in virtue of his splendid fleet against the rest of the Roman world. Considering the time that they held it, the Romans left surprising little mark on Sicily : excepting Centuripe and Agira there are hardly any definitely Roman towns, and even at Syracuse, their provincial capital, there are only the amphitheatre and a few modifications of Greek buildings like the Palæstra to show, though Catania, which receives little attention from travellers and guide-book writers, has a good many Roman remains, and Taormina (q.v.), besides its Romanised Greek theatre, has a two-storied Roman house, the Zecca, superb Roman reservoirs, the Stagnone, and various Roman tombs and minor remains. Freeman considers the best piece of Roman architecture in the island to be the Gymnasium of that little visited but highly interesting and exquisitely situated Greek city, Tyndaris, half-way between Palermo and Messina. Solunto, the Sicilian Pompeii, is one of the most Roman places in the island ; its ruins are much more Roman than Phœnician. Palermo has a most interesting subterranean passage from the Royal Palace to the neighbourhood of the cathedral. On the whole, it might be said that the footsteps of the Romans in Sicily have not yet been fully investigated, the great Freeman, in his magnificent history, having been wholly occupied with the earlier races. The fewness of the aqueducts and mosaic pavements is very significant.

The Romans never imposed their language on Sicily. To the last the inscriptions on the coins and most other inscriptions were Greek. There are a great number of Sicilian-Roman coins, but the world seems to disregard them and talk only about the Greek. We are in no danger of forgetting the Roman connection with Sicily, because Cicero's *Verres* is exclusively concerned with it ; and Cicero wrote with the fulness and picturesqueness of a modern war correspondent. See also Marcellus, Syracuse, siege of, Lilybæum, Scipio, Cicero, Virgil, Verres, Ovid, Augustus, Sextus Pompeius, Lepidus, Punic Wars, etc.

**Roman architecture.** See under above par.

**Romeo and Juliet.** The original of the story of Romeo and Juliet is to be found in the Greek novel about ancient Syracuse entitled *The Loves of Chæreas and Callirrhœ*, which is said to have been written by Chariton of Aphrodisias about 400 B.C.

**Rometta-Marea.** A stat. on the Palermo-Messina line. Rometta (the town) is 15 kil. (2½ hours by mail-vettura) from the stat. Rometta (Rametta) was the last place captured by the Saracens, A.D. 965. Although we do not know its name there was an antique town on its site, for many remains of buildings, vases, coins, lamps, etc., have been found there.

**Rosalia, S.** The patron saint of Palermo. She was a niece of William the Good and daughter of Duke Sinibald, and became a hermit in a cave on Monte Pellegrino. Archbishop Doria, in 1624, wishing to stay a plague that was raging in Palermo, determined to try the effect of her bones conveniently discovered. They stopped the plague. A church façade was built up in front of her cave and a shrine of solid silver weighing more than half a ton was erected over her bones in the cathedral (q.v.). See Monte Pellegrino. The festa of S. Rosalia, 11th–15th of July, is one of the most typical and picturesque in all Italy. It is accompanied by races, regattas, illuminations, etc. ; and her car is as tall as the highest houses. The annual festival of the saint on Monte Pellegrino takes place on the night of September 3rd.

**Roses.** The roses of Sicily are glorious. If properly watered, they bloom all the year round. In the Villa Malfitano at Palermo there is a wall of roses, and in the Parco d'Aumale an avenue of espaliered roses. I have seen a Gloire de Dijon rose shooting up over the top of a tall lemon tree, over which it was twined. The little crimson-blossomed China roses are used for hedges in gardens. At Syracuse, near the Camp of Marcellus, you find a very handsome crimson double wild rose ; but wild roses are not a feature generally.

**Rosemary.** This grows wild and to a great size in Sicily. The rosemary hedge at the Villa Landolina, and the gigantic old rosemary bushes in the monastery garden of the Cappuccini at Syracuse are remarkable.

**Rosolini.** A stat. on the Syracuse-Licata line. Claims to be the site of the ancient Casmenæ. A primitive Christian basilica is annexed to the prince's house.

**Rotolo.** One of the old Bourbon weights, more used in calculations than the kilogram in remote parts of Sicily.

**Rudeness.** Foreign ladies have to beware of occasional rudeness from respectably dressed loafers in Palermo and perhaps one or two other places, because their own women are so carefully protected if they have any position. And loafers are very difficult to shake off. But in most parts of Sicily, where the primitive idea of vendetta and courtship prevail, men let women severely alone, unless they are candidates for their hands—the consequences are too serious. In some places like Cefalù and Girgenti the rudeness is the rudeness of savages, not loafers.

**Rudini, Marchese di,** the late Premier of Italy, is a Sicilian noble.

**Ruggerone da Palermo,** a fourteenth-century Sicilian poet, one of the earliest writers.

**Ruggiero Settimo.** See Settimo and Revolutionists.

**Rue.** One of the common medicinal herbs of Sicily. It is a handsome shrub for its shape, its dark glossy leaves, and its pale lemon-coloured flowers.

**Rupilius, P.** The Roman consul who put down the First Slave War in Sicily. His command was prolonged two years with a consulship.

## S

**Sabatier,** a celebrated French archæologist, who wrote with loving erudition on the artistic remains of old Sicily *circa* 1860.

**Saffron.** See *Crocus sativa*. Is indigenous to Sicily, and the favourite dye, as well as much used in food.

**Sage, flowering.** In Sicily, as at Athens, one of the most conspicuous flowers is the sage bush (*Salvia*), which has large clusters of pale golden blossoms resembling in general effect the calceolaria.

**Saints of Sicily.** They are in the main, of course, the same as those of Italy. I shall only define some of the leading saints born or resident in Sicily, such as S. Lucia, born and martyred at Syracuse ; S. Agata, martyred at Catania ; S. Marziano, martyred at Syracuse ; S. Philip the Apostle who died at Agira ; S. Rosalia, whose importance is almost entirely local ; S. Pancrazio, who was the proto-martyr of Sicily. Saints held in special reverence in Sicily or coupled with special attributes are the Madonna della Lettera at Messina, recalling the tradition that the Madonna wrote a letter to the inhabitants of Messina ; St. George, the patron saint of Modica and Ragusa ; St. Thomas à Becket, the patron saint of Marsala. S. Calogero's name occurs often, but it simply signifies that a hermit has been associated with the place.



**Saints' Days.** The days of the most important saints, like S. Rosalia and S. Agata, at Palermo and Catania are kept with most elaborate ceremonies lasting some days. See under Ceremonies and Processions, and under the various towns.

**Salads** in Sicily are the accompaniment of poultry. Dandelion leaves are used a good deal.

**Salame.** A pork sausage.

**Sale e Tabacchi.** Salt and tobacco are sold by the Government, so the shops bear the Government shield. They always sell stamps, and Italians, if they are not going to register a parcel or book-packet, always get it weighed and stamped at a tobacco shop, which saves much time. See below, *Salt*.

**Salemi.** One hour twenty minutes by mail-vettura from the S. Ninfa. Salemi Stat. on the Palermo-Trapani line. Site of the Sikel town of Halicyæ. Ruins of an Arabo-Byzantine castle and a suburb with Arab name of Rabato. The terra-cotta vases of Salemi are well known and highly esteemed. Salemi is a pure Arabic name. Salem means delights.

**Salinas, Prof. Antonino.** Born at Palermo, 1841, took part in the campaign for Italian independence. Studied in Germany and Greece. Became Professor of Archæology in the University of Palermo, is now the director of the Museum at Palermo, one of the most learned antiquaries who have written upon Sicily. He has a European reputation. He has made many important discoveries, and is noted for his fine taste in excavating and museum arrangement. The Palermo Museum, with its antique marbles arranged round subtropical gardens in Marvuglia's beautiful cloisters, and its Pompeian furniture in the rooms where they have Greek exhibits, is the most attractive of any museum I know, and the monuments he has excavated are models of how such work should be done. It is to him that we owe the fine Greek house at Girgenti and some of the Selinuntine metopes. He has also been a munificent donor to the museum. He speaks English perfectly. He has written some valuable monographs.

**Salita.** A climbing street, such as the Salita S. Antonio behind the Corso at Palermo, which contains the celebrated Casa Normanna, and the cross-streets at Taormina.

**Sallee Rovers,** or Barbary Corsairs, ravaged the coasts of Sicily till almost within living memory. See Corsairs.

**Salsamentaria** (literally, a sausage-shop) is what we should call a provision-shop.

**Salomone-Marino, S.** A collector of the Sicilian folk-songs, and customs, and history. Author of *Leggende popolari siciliane in poesia; Spigolature storiche siciliane dal secolo XIV. al secolo XIX.*, etc.

**Salt.** Not a Government monopoly anywhere in Sicily, though it is in Italy. The town of Trapani does a large trade in salt with Norway.

**Salt-pans.** On the flat coast between Marsala and Trapani and round the peninsula of Thapsus are salt-pans. Salt is collected into conical mounds, which, until they are thatched, look like the tents of an army. The best opportunity of seeing them is on the boat excursion from Marsala to Motya.

**Samians.** Messina was partly peopled with people from Samos. Some early Messina coins bear the same emblems of a lion-head full-facing, and a calf's-head in profile (G. F. Hill). The Samians were Ionians.

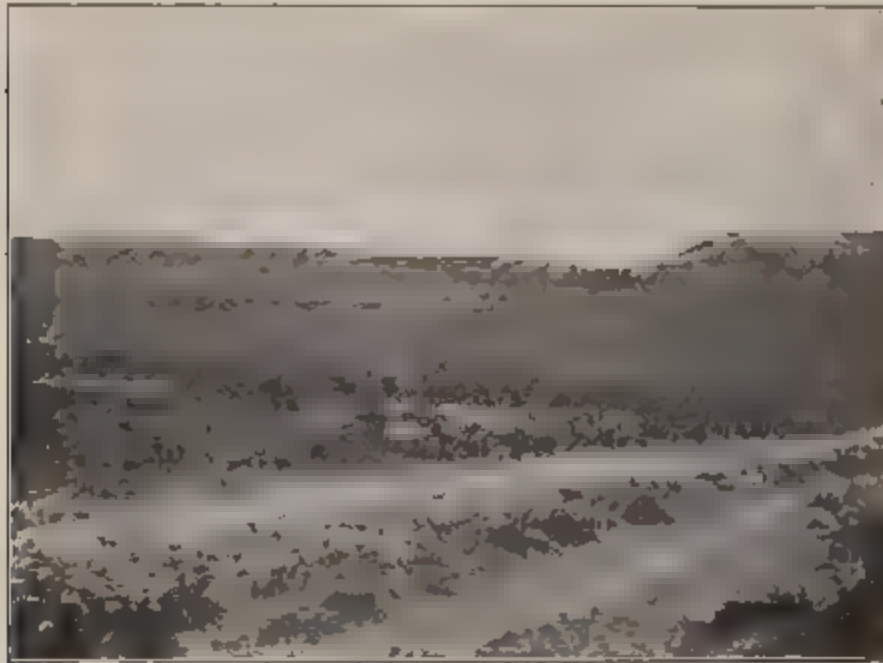
**Samphire** (*Crithmum maritimum*). A plant plentiful in Sicily which grows on cliffs near the sea. Formerly much used for pickles and salads. Shakespeare mentions the samphire-gatherer in *King Lear*.



**Sambuca Zabut.** A town on the ruins of the Saracen Rahal Zabuth, famous for its pottery;  $9\frac{1}{2}$  hours by mail-vettura from Corleone Stat.

**Sandron's Library.** After Reber's this is the principal bookshop of Palermo, a branch, I believe, of the celebrated Milanese house.

**Sandys, George.** A traveller who published in 1627 "A Relation of a journey begun An. Dom. 1610; Foure Bookes; Containing a description of the Turkish Empire, of Egypt, of the Holy Land, of the Remote Parts of Italy and Islands adioyning." It contains some most interesting matter about Sicily



THE ENVIRONS OF SAMBUCA ZABUT

**Sainfoin.** In spring the hills in the interior of Sicily are a blaze of crimson with the flowers of the sainfoin (*Onobrychis sativa*). Its name, according to Chambers, is derived from *sauum fenum*, wholesome hay, not *sanctum fenum*, holy hay, as used to be thought.

**Saracens in Sicily.** The Saracens plundered Sicily more than once in the seventh century A.D. Their conquest of Sicily began 827, and by 965 the last city, Rometta, had fallen. In the thirty years between 1060 and 1090, the Normans drove them out again. Very few buildings dating from the period of Saracen rule have been discovered in Sicily, or at any rate registered in guide-books. In Palermo the lower part of the tower of the Archbishop's Palace is said to be the only piece. But the Norman kings showed them much favour, and it was for them and their successors that Saracenic workmen enriched Sicily with its lovely Arabo Norman architecture. The Saracenic water towers covered with maidenhair; the Saracenic domes of churches, like the Erenuti, S. Cataldo, and the Martorana; the Saracenic chasing on the exterior of the cathedral, the great Saracenic palaces like the Zisa, the Cuba, and the Favara; the Saracenic brass coffee-pots, and water jars of unbaked clay all combine to give Palermo an Oriental touch. The small Saracenic cities of the south-west are practically unknown to travellers. They may very likely yield good discoveries in the matter of Saracenic architecture. The Saracenic type is very marked in some parts.

**Saracenic architecture.** See above par.

**Sarcophagus** is defined by Chambers as "any stone receptacle for a dead body." The name originated in the property assigned to a stone found at Assos in the Troad, used in early times for consuming the whole body with the exception of the teeth within forty days, which is better than cremation! The carved stone sarcophagi of Sicily are mostly of Roman date. There are some beautiful terra-cotta Greek sarcophagi in the Museum at Syracuse (q.v.) of the fifth century B.C.

**Savoca**, called *The Two-Faced*. A small mountain town near Taormina with a couple of Gothic churches and a few palazzetti in the Lombard style. Its view over the Fiumara towards Etna is one of the wildest and finest in Sicily. It has a ruined castle of great extent, and the cistus grows here better than anywhere else in Sicily. It can be reached by carriage from Taormina or by walking a few miles from the S. Alessio Stat. on the Messina-Catania line. Apart from its Gothic remains and its glorious scenery it is worth a visit as a primitive little mountain town, and the noble Norman abbey of S. Pietro and S. Paolo at Fiume d'Agro can be done in the same drive.

**Saxo, Tommaso di.** A fourteenth-century Sicilian poet, one of the earliest writers in Italian.

**Scalambri, Cape**, on the south coast of Sicily, is a little south-east of the ruins of ancient Camerina.

**Scalea, Prince.** A well-known antiquary of Palermo, now a Senator in the Italian Parliament. His eldest son is a Deputy.

**Scaletta** (Scaletta Zanclea). A stat. on the Messina-Catania line. Has a picturesque castle. The celebrated heroine Macalda, who took so prominent a part in the Sicilian Vespers, was the sister of Matteo II. She married for her second husband Alaimo Lentini, and died a prisoner of the Aragonese.

**Scalia, Alfonso.** One of Garibaldi's lieutenants, who afterwards became a lieutenant-general in the Italian army and commanded the troops in Palermo. He occupied the house belonging to his son-in-law, Mr. J. J. S. Whitaker, which is now the museum containing the unique collection of North African birds formed by Mr. Whitaker, said to be the finest in existence.

**Scenery.** See Chap. V., p. 40. It can be summed up thus: "You are never out of sight of mountains, and, except in almond-blossom time, the prevailing note of the foliage is greyish, from the number of olives, agaves, prickly-pears, and artichokes.

**Schools.** Sicily must have good schools for the poor, because all the children can speak Italian, and are intelligent. It has many kindergartens, called *giardini d'infanzia*, and many priests' schools who dress like young priests. Palermo, Messina, and Catania have all their universities attended by numerous students. The queerest thing about a Sicilian school is that they have their strikes (*scioperi*).

**Schoolboys.** Sicilian schoolboys make excellent guides. If they have time, they will show a visitor anything, and if of at all a superior class, invariably refuse any kind of present, even chocolates. They can generally point out any monument in the neighbourhood, and are nice little chaps, very bright and polite.

**Sciacca.** See below, p. 469.

**Scicli.** A stat. on the Syracuse-Licata line. Ancient Sicola. Founded in 1350. Has the remains of two castles—Castelluccio and Maggiore. Tombs, vases, lamps, etc., are found here. Carob trees are very fine in all this district.

**Scina Domenico, 1763–1837.** An eminent scientist and mathematician. He wrote some important books on Sicily.

**Scioperio, a strike.** It means literally laziness or loss of time.

**Scipio.** Both the Scipios who took the surname Africanus were connected with Sicily. The elder, who captured Carthage after the Battle of Zama, prepared his expedition for many months at Syracuse, and there stamped out with characteristic resoluteness the disaffection of the small people who were jealous of him and wrote to complain about him at Rome. He set sail from Lilybæum. From Lilybæum also the younger Africanus sailed to the destruction of Carthage in 149 B.C., and when he came back in 146 restored to various Sicilian cities the trophies carried off from them by the Carthaginians. To Agrigentum, for instance, he gave back the reputed brazen bull of Phalaris, and to Segesta the great brazen image of Diana which occasioned such lamentations when it was carried off again by Verres.

**Scissors.** The native scissors in Sicily are very picturesque. The long sharp-pointed blades when closed resemble a dagger. The scissors ornamented with fine metalwork, Madonnas, birds, etc., come from Brescia or Germany.

**Sclafani, 70 kil.** from Palermo on the coach-road, and two more by mule-path. Founded by the Greeks or Saracens, and taken by Roger I. Its powerful counts were created by Frederick II. in 1330. The place is worth mentioning because Matteo Sclafani, Count of Adernò in the fourteenth century, who built the splendid Sclafani Palace in Palermo (q.v.), was one of the native aspirants to the crown of Sicily. Not to be confused with Chiusa Sclafani (q.v.).

**Sclafani, Matteo.** See preceding par.

**Scoglitti.** A small seaport on the south of Sicily about 10 hours from Syracuse, and 2½ hours from Terranova. The port of Vittoria, and is the nearest point to the ruins of Camerina (q.v.). Mail-vettura from Vittoria Stat. on the Syracuse-Licata line, leaving at 8.25 a.m. and arriving at 10.55. The return journey leaves Scoglitti at 4 p.m. and arrives at 6.30. Distance 12 kils. Fare 50 cent. each way.

**Scordia**—which gave his title to a prince illustrious in Sicilian history—a stat. on the Caltagirone line. Was built by the prince in 1698. It has a mail-vettura to Palagonia (q.v.) 2 hours ; Ramacca (unimportant) 4 hours.

**Sculpture.** For Sicily's share in sculpture, see under the Selinuntine metopes, Gagini, and Serpotta. Antonio Gagini was equal to almost any Italian sculptor, except Michael Angelo. The Florentine Montorsoli did a good deal of work in Sicily, especially in Messina. Syracuse contains a few gems of ancient sculpture such as the Landolina Venus. See also under Terra-cotta figurines.

**Scylla.** A lofty rock on the Italian side of the Straits of Messina, surmounted by a beautiful old city. The ancients peopled it with a monster, and imagined it so close to the whirlpool of Charybdis, that if you got out of Scylla you got into Charybdis. The best description of it is in *Odyssey*, xii. (Lang's translation): "The rock is smooth, and sheer, as it were polished. And in the midst of the cliff is a dim cave turned to Erebus, towards the place of darkness, whereby ye shall steer your hollow ship, noble Odysseus. Not with an arrow from a bow might a man in his strength reach from his hollow ship into that deep cave. And therein dwelleth Scylla, yelping terribly. Her

voice, indeed, is no greater than the voice of a new-born whelp, but a dreadful monster is she, nor would any look on her gladly, not if it were a god that met her. Verily she hath twelve feet all dangling down, and six necks exceeding long, and on each a hideous head, and therein three rows of teeth set thick and close, full of black death. Up to her middle is she sunk far down in the hollow cave, but forth she holds her heads from the dreadful gulf, and there she fishes, swooping round the rock, for dolphins or sea-dogs, or whatso greater beast she may anywhere take, whereof the deep-voiced Amphitrite feeds countless flocks. Thereby no sailors boast that they have fared scatheless ever with their ship, for with each head she carries off a man, whom she hath snatched from out the dark-prowed ship. But that other cliff, Odysseus, thou shalt note, hard by the first. Thou couldst send an arrow across."

**Sea-urchins.** The sea-urchin (*Echinus*) is a favourite delicacy in Sicily. It has a spiny shell shaped something like an acorn cup, and when out of it is a disgusting-looking reddish-yellow object. Called in Italian *Echino*.

**Seals, use of.** From the number of engraved gems and crystals found, it is clear that the ancient Sicilians used seals a great deal. We know from Cicero that they sealed their letters with clay instead of wax. Even the ancients must have used them extensively, though they had no sealing-wax, from the number of engraved gems and crystals which are found. As registered letters and parcel-post packages can only be sent when they are bespattered by numerous seals, there are many seal-engravers' shops. Initials of two letters are always kept in stock cut in brass; handle and all for a franc. But it is safer to have your crest cut, which costs three francs, as anyone can buy your initials as easily as you can. In Italy it is advisable to seal luggage whenever you leave it in the cloakroom for any length of time. In Sicily it is not so necessary.

**Segesta**, the ancient Egesta. See below, p. 472. Famous for its very perfect Greek temple, theatre, etc.

**"Segesta, Selinunte, and the West of Sicily."** Title of Mr. Sladen's book published by Sands and Co., 1903, price 10/6 net.

**Selinunte.** The Sicilian Babylon, the ancient Selinus. See below, p. 479. Has more Greek ruins than any place in Sicily.

**Selinuntinæ, Aquæ.** The modern Sciacca (q.v.).

**Selinuntine metopes.** The most famous of all Dorian works of this nature, the best after those of the Parthenon and Olympia, are in the Palermo Museum.

**Sepolcri.** See Ceremonies, etc. The Gardens of Gethsemane made with coloured sand and pot-plants in the churches on Holy Thursday to receive the body of Christ taken down from the crucifix.

**Serenading.** In Sicily a man may pay his addresses to a girl, to whose family he is a stranger, by such distant methods as hanging about under her window with or without music. If she signifies her acceptance of his addresses, he goes, or sends a go-between, to her family to ask for her hand and show his ability to support her. See under Courtship.

**Serpotta, Giacomo.** Born 1656; died 1732. An early eighteenth-century sculptor, who worked in fine hard stucco, which has remained undamaged. In spite of his faults of taste he did many exquisite figures of women and boys. The beauty of their faces is quite remarkable. There is a Serpotta room in the Palermo Museum with some very beautiful specimens of his work, but several of the churches in Palermo are regular museums of Serpotta, such as \*S. Agostino, the Oratorio of S. Caterina all' Olivella, \*\*the Oratorio del Rosario di S. Cita, the Oratorio del Rosario di S. Domenico, the Oratorio

di S. Lorenzo, S. Matteo, S. Francesco d'Assisi, and the Ospedale dei Sacerdoti. Besides Palermo there are Serpottas at Alcamo, S. Chiara ; Alcamo, Badia Nuova ; Girgenti, S. Spirito ; Mazzara, S. Venera (school).

**Serra-Alongi.** Reached by mail-vettura from Canicattì Stat. (the Licata-Girgenti line) in 2 hours 20 minutes. The highly interesting town of Naro (q.v.) is only 10 minutes by mail-vettura from Serra-Alongi.



COAST BETWEEN SELINUNTE AND PORTO PALO

**Serradifalco.** A stat. on the Girgenti-Catania line. Has a mail-vettura to Montedoro, 2 hours. The baronial palace of Tommaso Moncada, the first count, created 1493, is fine. Domenico Lo Faso e Pietra Santa, the late Duke of Serradifalco, who died in 1863, was one of the most eminent of Sicilian antiquaries. Author of *Antichità della Sicilia esposte ed illustrate*, 5 vols. folio (Palermo, 1834-1842), which fetches 500 francs.

**Servants, Sicilian.** Are very like Japanese. They are cheerful, willing, industrious Sancho Panzas, who will potter along in their own way, one man doing the entire work of a house, but would drive a conventional housekeeper mad, their motto being "to muddle through." Men servants are used to an extent undreamed of in England, because wherever there are men in the household women servants find some mischief for Satan to do if their hands are idle five minutes, the sex question being so predominant.

**Sextus Pompeius.** See under Pompeius.

**Sferracavallo.** A stat. on the Palermo-Trapani line. Called from its sharp stones "unshoe-a-horse."

**Shawls, Paisley.** Two kinds of shawls are ordinary in unspoilt Sicily—the black shawl, called a *manto*, in which women cover their heads as well as their shoulders, much used for going to church, even in Palermo, and almost universal in some towns like Monte S. Giuliano. The other kind resembles the Paisley and Cashmere shawls in its intricate spiral patterns and multitude of colours, the best being on a white ground. Genuine examples are quite valuable, and are becoming increasingly rare, because they are being bought up by collectors. Printed shawls of the same pattern take their place. Small shawls of the same kind were used for headkerchiefs, but nowadays any cheap saffron-dyed headkerchief serves.

**Sheep.** There are a good many sheep in Sicily, though the Sicilian would as soon think of eating goat as sheep, and regards lamb as much the same as kid. A little sheep's-milk butter is used, looking and tasting rather like Devonshire cream; and there are, I believe, sheep's-milk cheeses. In the south they weave the wool with the grease still in it into the admirable Sicilian frieze.

**Shoeblacks.** The shoeblack is quite a feature of the Palermo streets, and he generally knows his English name. The picturesque feature is the scarlet paste with which he cleans brown boots.

**Shops.** Sicily is not great in shops. In Palermo the Via Macqueda and Corso and certain streets in Messina and Catania have a few European shops with proper counters and windows and doors. Messina has surprisingly good shops for the size of the town, but elsewhere the native Sicilian shop reigns, which is only a *basso*, not greatly differing from the Japanese shop, in which the floor is the counter, relieved by irregular shelves. Apart from curiosities and books and photographs there are not many things to tempt the foreigner in Sicilian shops, though ladies are eloquent about the cheapness and good taste of Sicilian hats and parasols, and most large towns have bootmakers who can imitate a thing admirably at very low prices. Foreigners who don't go to Sicily to buy clothes should be delighted at the tenacity with which the interesting characteristic native shop maintains its ground. Take for example the drapers of Palermo in their quarter between the Fonderia and the Corso. In their open-fronted little *bassi* shops can be bought the fine black manto shawls, the gorgeous native dyed headkerchiefs, charming printed cottons, and the birettas worn by the peasants. Bootmakers are very numerous because, as the Sicilians say, they wear cheap boots and many. The same applies to hatters. Jewellers are numerous and interesting, because Sicilian *Monts de Piété* allow a fixed rate of advance on all jewellery of a certain fineness. The peasants consequently possess an immense quantity of gold jewellery. The shops where they sell cooked provisions, corresponding to our cheesemongers, are excellent and beautifully clean. See also Cafés and Restaurants. Hairdressers are very numerous, and quite bad. The pastry-cooks are excellent. Sicilian cakes are famous; but none of these are so



typical as the greengrocers, who turn their shops into veritable parterres with gorgeous-coloured vegetables and fruits. They are more picturesque than any in Italy. Their rivals are the mule and donkey harness shops, with their gorgeous plumes and saddles, embroidered girths, and brazen-studded leathers. But they are mostly in one quarter. In most Sicilian towns like Palermo each trade, except food and drink purveyors, has its own quarter. In Palermo, for instance, there is the street of coppersmiths, the street of silver-workers, the street of turners, a pottery street, a street where they make wooden boxes, and so on. Very quaint shops are those to be found near popular churches, where they sell wax legs and arms and other offerings of the faithful, such as silver hearts, rosaries, images of the saints; as are the *generi diversi* (general dealers) shops in the humbler quarters, where they indicate the nature of their stock by hanging samples on a string across the doorway, such as a piece of charcoal, a bottle of oil, a potato, some dried tomatoes, or a piece of bread. See also under Curio-shops, etc.

**Shooting.** Ridiculously poor people have guns and shoot in Sicily. They are supposed to have a licence costing twelve francs. Except in gardens, they can shoot in most places, and the supply of birds never runs short because Sicily is on the great migration route. At certain times of the year there are swarms of quail. Hares are numerous round Girgenti. But Sicily is not a sportsman's country.

**Showerbath fountains.** When the Court was at Palermo horseplay and buffooneries of all sorts were highly popular with the nobles. A favourite device was to have a number of hidden fountain jets which could be started on the passer-by with springs worked at a distance. These still exist in the Serradifalco garden.

**Shrines** are innumerable in Sicily. They are let into the wall of almost every street. They occupy niches in the gates, they rise by the roadside: all with their lamps or rows of sockets for tapers. In festa times their number is greatly increased. In streets they are generally paintings; by country roads they are plaster *ædícula*, gables with square panels sunk in them like the tombs of Athens. Good examples may be found against S. Domenico at Palermo, and on the Scala between the two towns at Ragusa.

**Shroud of Our Lord.** The burial shroud of Our Lord (*sudario santo*) with the impress of His body on it, is shown at S. Giuseppe in Palermo, as it is in Turin and elsewhere. It is not convincing, because the impression is not the shape it would be if taken from a body. There is a simple explanation for it: the early Christians liked to paint the image of our Lord on the shrouds in which they buried their dead, which is the explanation now generally given.

**Sicanians.** One of the three races which we find in Sicily in the earliest historic times. Little is really known of them, though their pottery is said to be distinguishable from that of the Sikelians. The idea is gaining ground that they may be identical with the Pelasgians and Læstrygonians, and that the Etruscans may be another branch of the same aboriginal people. If so the megalithic work at Cefalù, etc., would belong to them. The presumption seems strong in favour of their being an Italo-Hellenic race before the Italian and Greek types differentiated.

**Sicily.** The name is obviously derived from Siculus—Sikulos, the Latin and Greek for the chief of the three races which we find in Sicily in the earliest historic times. The name Sikelia occurs in Herodotus, Pindar, etc. But Thucydides uses Sicania. Strabo calls the Ionian Sea, which runs up to the Strait of Messina, the Sea of Sicily, and so does Theocritus.



**Sicily, geographical and other statistics.** The largest, most fertile, and most populous island in the Mediterranean. Area, 9,828 square miles; population, 3,285,472. The north side of the island is 200 miles long; the east, 135; the west, 175. Cape Passaro is only 56 miles from Malta, Cape Boeo, near Marsala, 80 miles from the African coast, and the Faro of Messina 2 miles from the Calabrian coast of Italy. Etna is, according to Baedeker, 10,742 feet high, and the next highest mountain is the Pizzo D'Antenna in the Madonian Mountains on the north coast. The largest lake, that of Lentini, is only  $4\frac{1}{2}$  square miles. The four principal rivers are the Simeto (Simethus), Salso (Himera Meridionalis), the Platani (Halycus), the Belice (Hypsas). The climate is very equable. According to Chambers, the mean temperature in the years 1871-86 ranged from 45 degrees Fah. in winter to 79 in summer; during the same period the extremes recorded were 25 degrees (Caltanissetta) and 118 degrees (Palermo), but only for brief periods does the dry parching sirocco (q.v.), chiefly in the spring and early autumn, drive the thermometer up to over 100 degrees.

**Sicilian cakes.** Famous all over Sicily. See under Pasticceria.

**Sicilian Vespers.** On Easter Monday, 1282, took place the massacre known as the Sicilian Vespers, which began the revolution that expelled the Angevin dynasty, in consequence of the oppressions of the justiciar St. Remy (q.v.), whose palace is still shown. The vesper bell of S. Spirito, now known as the Church of the Vespers, gave the signal to the crowd assembled at the fair in the vicinity. With one accord every Sicilian set upon the nearest Frenchman. The only survivors were the little force to which Sperlinga opened her gates (q.v.). According to tradition, most of the French were buried in the Piazza S. Croce dei Vesperi at Palermo (q.v.). Dante, *Paradiso* viii., 67-76, alludes to the Sicilian Vespers. See note on Canto ix. in Temple Classics, *Dante*. ". . . and fair Trinacria which darkeneth between Pachynus and Pelorus, o'er the gulf tormented most Eurys, (not for Typhoeus, but for sulphur that ariseth there) I would yet have looked to have its kings sprung through me from Charles and Rudolf, had not ill lordship, which doth ever cut the heart of subject peoples, moved Palermo to shriek out Die! die!"

**Sicilian.** The name of an old-fashioned dance. Something like a polka with figures.

**Siciliano.** According to Webster a musical term: a composition in  $\frac{6}{4}$  or  $\frac{6}{8}$  performed in a slow and graceful manner.

**Sicola.** The ancient name of the town of Scicli (q.v.).

**Sikel, or Sikelian.** By common assent this is considered the latest of the three races whom we find in Sicily in the earliest historical times. It is also agreed that they were of Italian origin. Everything is in favour of the first theory, especially the fact that the Sicanians and Elymians, the other two races, are found where they naturally would be left by the incursions of a stronger race—in the mountain fortresses of the extreme west and other impregnable places. The Sikels come freely. We have also documentary evidence as far back as Pausanias, who says, "Sicily is inhabited by the following races: Sicanians, Sikels, and Phrygians, of whom the first two crossed into it from Italy. The Sikels took more or less part in the history of the island far into historic times. Ducetius, in the middle of the fifth century B.C., endeavoured to form a league of Sikel towns to protect the race from the overwhelming power of Syracuse. But eventually the Syracusans, in league with the Acragantines, crushed him. They spared his life and

exiled him to Corinth, but he returned and entered into a fresh alliance with Archonides I., Prince of Herbita, who joined with him in founding Calacte (q.v.). Archonides II. of Herbita, 403 B.C., founded the city of Halæsa. The Sikels did not forget what they had suffered from Syracuse, and at the commencement of the Athenian invasion joined the Athenians. If Alcibiades—a born ambassador as well as a daring commander—had not been deprived of his command by the infatuated democracy of Athens, Syracuse would have been in a hopeless case. With their own force the Athenians could have stormed the city in the beginning, and with the Sikels at their back, they could permanently have destroyed the Dorian power in Sicily. But as the war went on, the Sikels, who supplied the Athenians with cavalry, seemed to have recognised that, with Nicias commanding the Athenians, it could only have one ending, so they listened to Gylippus and joined his standard. A little later we find Agyris, a Sikel king, the most powerful tyrant of the island after Dionysius I., in the league against Carthage. When Dionysius deported the inhabitants of Naxos, the oldest Greek city in the island, he replaced them with Sikels, it being part of his policy to work in with them. The walls they built at Naxos and at Taormina when the inhabitants transferred their city to a safer position on the hill still survive, and show us their style of building, with small well-dressed polygonal stones. The Sikels possessed considerable culture, as evinced by the numerous examples of their pottery in the museums. We also get considerable glimpses of their mythology, for Hadranus (q.v.) and Hybla (q.v.) were certainly Sikel gods, even if the Dii Palici (q.v.) were inherited from an older race. It is customary to attribute to the Sikelians the magnificent cave sepulchres with which many parts of Sicily are crowded: perfect beehives inside, with low entrances about two feet square finished off with great beauty. But these, I believe myself, to have been the work, or at any rate the invention, of the Sicanians, though perhaps the Sikelians adopted the idea, for these cave sepulchres are obviously the work of cave-dwellers, and are often found in conjunction with cave-dwellings. The Sikels were found in Italy too. There are Sikel tombs in the Forum at Rome like those in the Palermo Museum.

**Sikeliot.** A Sicilian Greek, just as an Italiot is an Italian Greek.

**Siculæ Dapes.** Sicilian luxury (literally, Sicilian banquets). Horace uses the phrase in allusion to the Sword of Damocles (q.v.).

**Siculus Pirata.** Sextus Pompeius, so called by Lucan in his *Pharsalia*.

**Siculan.** It is not clear at what epoch the meaning of this changed from Sikelian to Sicilian in our sense.

**Siculiana.** Reached by mail-vettura from Girgenti, 5½ hours. One of the numerous places which claim to be on the site of the Sicanian city of Camicus. Restored 1310 by Frederick Chiaramonte, who built the medieval fortress.

**Sieges.** Sicily is a land of strong fortresses, and has had many famous sieges. The siege of Syracuse by the Athenians, 415–413 B.C. ended in the capture of the invaders. The siege of Motya by Dionysius in 397 B.C. is famous as the first in which the artillery of the ancients was used. Eryx was besieged in vain by Dorieus, the king's son, of Sparta. Lilybæum, the virgin fortress, defied first Pyrrhus, 276 B.C., and the Romans who besieged it for ten years in vain, 250–241 B.C. Hamilcar Barca defended himself in Ercta, on Monte Pellegrino, against the Romans for three years. Syracuse was taken by the Romans under Marcellus after a siege of two years, 214–212 B.C., in which Archimedes showed marvellous mechanical resources, unexcelled till modern times and the invention of gunpowder. During the Saracen conquest

many towns maintained themselves for years. Roger, the Great Count, and his girl wife and a handful of knights held out for months in the fortress of Troina. Palermo has suffered some notable sieges, such as that in which it was captured by Belisarius from the Goths, and by Robert and Roger from the Saracens.

**Siesta, the,** or rest in the middle of the day after the noontide *colazione*, is very general in Sicily. The churches in the poorer quarters begin their siesta at eight a.m., and sometimes never open again. That popular institution, the post office, always has a two or three hours' siesta in out-of-the-way places.

**Silk hangings.** Palermo was famous for its medieval silk hangings, the Norman kings having deported the silk-workers from Greece. They are hardly to be bought now, though Mr. Robert Whitaker, the Conte Mazzarino, and the Palermo Museum have specimens.

**Silius Italicus.** A Roman poet who lived from A.D. 25–101. In his epic poem, *The Punica*, of 17 books and 14,000 lines, he mentions a good many places in Sicily.

**Silver, old Sicilian.** One of the great objects sought by collectors in Sicily. Mr. H. von Pernull, Cook's correspondent in the Corso, near the Piazza Marina, is an authority to consult. There is a great deal of it about, both in the form of plate and filigree and small jewels for carrying relics.

**Silver map of the world, the,** was prepared by the Arab geographer, El Edrisi (q.v.), for King Roger.

**Simethus.** The antique name of the river Simeto (q.v.).

**Simeto.** The Simethus of antiquity, which gives its name to a little town, is one of the principal rivers of Sicily. It rises on Etna near the Castle of Maniace; and as the valley expands near Paternò, it is of superb beauty. It flows into the sea between Bicocca and Lentini, though its short course after receiving the waters of the Gurnalunga is called the Giarretta. The necropolis of the ancient town of Simethus has been discovered.

**Simonides of Ceos.** One of the most celebrated lyric poets of Greece; born 556 B.C. Pausanias tells us (I. ii. 3) that he went with Æschylus to the court of Hiero I. He is said to have reconciled Hiero I. and Theron of Acragas. He died at Syracuse 467 B.C., and his poems contain references to Sicily.

**Sirocco.** A sailor's corruption of Scilocco, the south-east wind; a wind much dreaded in Sicily. Originally the term was confined to a wind blowing from one particular quarter, but now it is applied loosely to all hot winds, damp or dry; and they suffer from both in Sicily, the dry being accompanied with whirlwinds of dust generally finishing in a storm, like the hot winds of Australia. These dry hot winds are very violent, they frequently blow the windows in. The Sicilians dread the soft, damp, oppressive sirocco much more. If a servant is slack over his work he puts it down to the sirocco.

**Slave wars.** The First Slave War took place 134 B.C. to 131 B.C., breaking out over the oppression of their slaves by Damophilus and Megallis of Enna. See under Eunus, Cleon, Damophilus. The Second Slave War was from 102 B.C. to 99 B.C., while the Romans were engaged in crushing the Cimbri and Teutones. There was a so-called slave war in the time of Sextus Pompeius. The third great Slave War was A.D. 260–268, in the reign of Gallienus.

**Smalti.** Sicily is a great place for buying little old enamels, which they call smalti. They are mostly from religious subjects, and some of them are centuries old.

**Smith, Sir W.** In studying ancient Sicily one can hardly move without consulting the works of Sir William Smith, especially his valuable *Dictionary of Greek and Roman Mythology and Biography* and his *Dictionary of Greek and Roman Geography*. His *Dictionary of Greek and Roman Antiquities* is also invaluable, but it suffers more from the competition of recent and highly illustrated rivals. They are all published by Mr. Murray.

**Snakes.** Sicily has a good many snakes, though there are not many varieties. They are none of them very venomous, but one large black harmless snake looks very revolting. Tourists hardly ever see them because they are hibernating during the tourist season.

**Snapdragon** (*Antirrhinum*) grows wild in Sicily, particularly in the walls of buildings, though it is also found in rocks. The commonest wild variety has beautiful flesh-coloured flowers, though you also see red ones. The wild *antirrhinum*, known as toadflax in England, is much commoner in Sicily than the snapdragon.

**Societies, Secret.** The Sicilians are very fond of secret societies; the power and extent of the celebrated Mafia is enormous. In the year 1896 there was considerable danger of a revolution in Sicily. The large garrison of 60,000 men had less to do with its avoidance than the fact that the Prime Minister, Crispi, had, in his own revolutionary days, worked against the Bourbons with the secret societies, and was much more familiar with them than the not very capable men who were at the head of the disaffection of 1896.

**Solera System, the,** pursued at Marsala has for its chief feature the filling up of a cask of old wine with the next oldest wine when any is drawn off.

**Solfatara.** According to Chambers, the Italian name for such volcanoes as having ceased to be violently active, emit from crevices gases, steam, and chemical vapours, chiefly of sulphurous origin. They are numerous in Sicily in the volcanic districts.

**Solanto,** the modern town near the ruins of ancient Solous, which are called Solunto. It has a castle belonging to Prince Gangi, and is reached from S. Flavia Stat. They are a little over two miles apart.

**Solunto,** the Sicilian Pompeii. The ancient Solous. See below, page 488.

**Sophon of Syracuse,** the son of Agathocles and Damnasyllis, was the inventor of the compositions known as "Mimes," one of the principal varieties of Dorian comedy. According to Sir W. Smith, flourished probably 460-420 B.C. He wrote in the old Doric with Sicilian peculiarities.

**Soprano, Cape.** Near Terranova, the ancient Gela. The Greek necropolis here, of the fifth century B.C., is one of the most interesting and fruitful which has been discovered. It was here that the magnificent terra-cotta sarcophagi of this period, now in the Syracuse Museum, were discovered in recent years. By carriage from the Terranova Stat. on the Syracuse-Licata line.

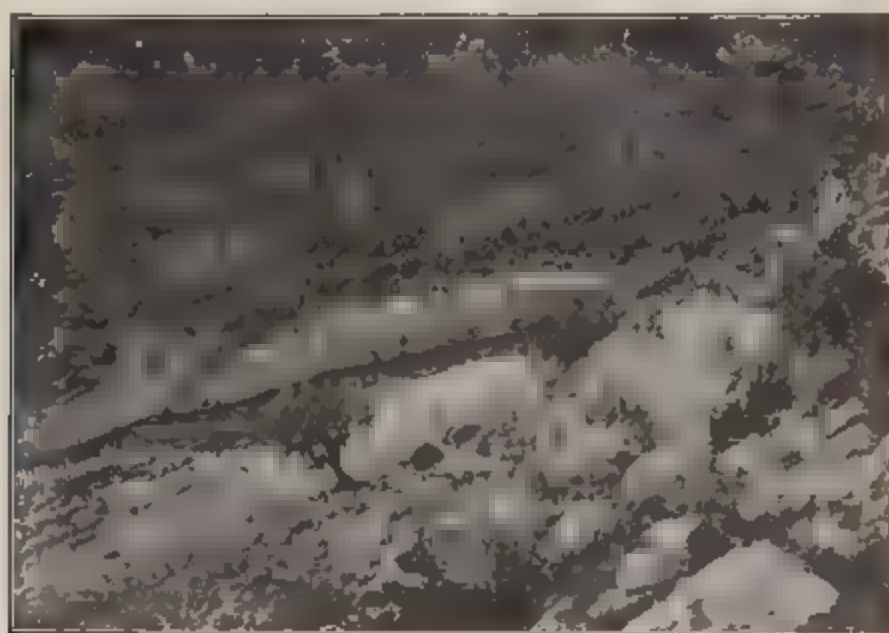
**Sortino.** A little town on the Hyblæan hills, the nearest inhabited point to the prehistoric city of the dead at Pantalica. It was founded on the ruins of the ancient Pentarga, destroyed by the great earthquake in 1693, of which the only remains are one tower and some ruins. In the neighbourhood are many caves cut in the rock. The territory was called Xuthius (q.v.). There is a mail-vettura from Syracuse, touching at Priolo, Melilli, and proceeding to Ferla and Cassaro. It leaves Syracuse at 3.30 and takes about six hours. The fare is two francs fifteen centimes each way, with an extra fifty centimes for the coachman.

**Spaccaforo.** A city with a stat. on the Syracuse-Licata line. Eastern entrance of the Val D'Ispica (Ispica Furnus is the derivation of the name). The present town was built after the great earthquake in 1693, but there are remains of the ancient fortress and the baronial palace of the earlier town.

**Spadafora-S. Martino.** Reached from Venetico Spadafora Stat. on the Palermo Messina line. It was founded by the Prince of Maletto and Venetico in 1737.

**Spaniards in Sicily.** Sicily was under Spanish dynasties from Peter of Aragon, 1282, to the fall of the Bourbons in 1860. The nobles are mostly of Spanish creation. See below, under Spanish.

**Spanish balconies** of Sicily (especially Syracuse) are famous for their glorious Renaissance ironwork. See Hammered Iron, Balconies, etc.



VALLEY OF THE ANAPO, BETWEEN SOLARINO AND SORTINO

**Spanish buildings.** The Spanish element is a conspicuous feature in Sicily.

**Spanish Baroque, Coats-of-Arms.** Sicily (especially Syracuse) is remarkable for the beautiful Spanish coats-of-arms, generally in white marble, affixed to its buildings, e.g. the Convent of S. Lucia or the Castle of Maniace at Syracuse. An interesting and beautiful book might be written on the subject.

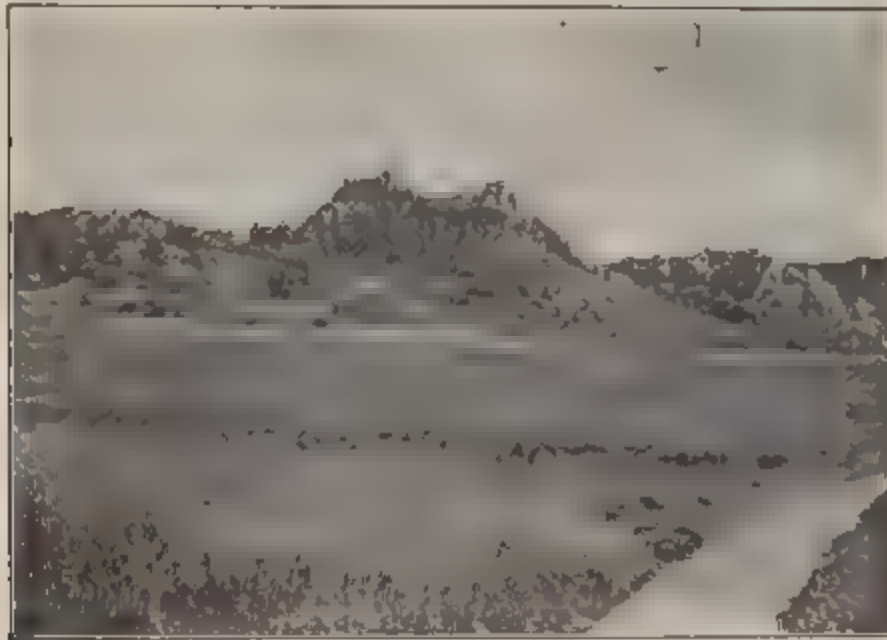
**Spanish tiles.** The so-called Spanish tiles are a great feature of Sicily. They are mostly blue and orange or green and orange on a white ground, and have such large patterns that many tiles go to form a single pattern. The roof of the Porta Nuova, and various domes in Palermo, are covered with them, and they form a brilliant and charming feature, used in this way. The design on the Porta Nuova is a huge eagle. At Castrogiovanni tile-pictures are a chief feature of church floors; one church has a picture of St. Michael and the Devil, and another a picture of one of the first steamers on its floor. They are much used in palaces for the floors of state apartments. In the old market near S. Antonio at Palermo, there are two butchers' shops

with some tile-pictures. But the best is a much ruined sixteenth-century sacred subject, quite Botticelli-like, in the cortile of the Palazzo Arezzo between the Via Roma and the Piazza Nuova at Palermo.

**Spanish viceroys.** Sicily had a long succession of Spanish viceroys, whose portraits hang round the first room you enter when you go into the Royal Palace at Palermo. It was customary for them on landing to go and stay at the Palazzo di Gregorio on the Mole, until they had sufficiently recovered from the voyage to make an imposing state entry.

**Speciale, Niccolò.** A fourteenth-century Sicilian historian, born at Noto; wrote a history, in eight books, of the period 1282-1337, from the Sicilian Vespers to the death of Frederick of Aragon.

**Sperlinga** (Sperlenga, or Sperlunga) One and a half hours by mail-vettura from Nicosia, which is 5½ hours from Leonforte, a station on the Palermo Catania line. Sperlinga covered itself with undying glory by protecting the French refugees at the time of the massacre of the Sicilian Vespers, commemorated in the line "*Quod Siculis placuit, sola Sperlinga negavit*," which, put in Sicilian, is "*Sol negossi Sperlinga al sicani guiro*." Has a castle dating from 1132. Freeman identifies it with the ancient Herbita (q.v.).



THE ANCIENT CITY OF SPERLINGA

**Sperlinga.** The villa of Joshua Whitaker, Esq. See under Palermo.

**Spinning.** Sicilian women spin, and weave, and card for themselves except in the large towns. An immense amount of linen and frieze is home-spun and home-woven. Even in Taormina, the housewife with a distaff is one of the commonest sights.

**Sport.** Beyond lawn tennis, card-playing, and lotteries, and a little racing, the native Sicilian has not much sport, though nearly everybody has a gun and murders quail when they are migrating. But golf is being introduced, and in Palermo Mrs. Joshua Whitaker, Signora Florio, and others, have frequent tennis days, and some Sicilians play tennis very well. There is an annual tennis-tournament in the Sports Club at Palermo.



**Spurges.** Sicily is a land of gorgeous spurges (*Euphorbia*). All contain a resinous milky juice which in most is very active. The varieties which grow a couple of feet high in England, grow as much as ten feet high on the mountains in Sicily, with woody stems as thick as a man's arm. The Sicilians always call out that the juice is dangerous to the eyes when they see you pick it. The flowers are mostly of a bright golden colour. A very golden variety, handsomely marked with red, is one of the first flowers that springs from lava streams on Etna when the soil begins to form on them. It is so bright that you can see it at a great distance towering out of the jet-like lava. See under *Euphorbia*.

**Squid, or Octopus.** Called in Sicily the *calamaio*, from the inky juice they squirt, etc. Is a favourite article of food. See Octopus.



TROGLODYTE DWELLINGS AT SPERLINGA

**Stagnone.** An antique reservoir. The Roman Stagnoni at Taormina with their vaulted aisles are among the finest Roman buildings in the island.

**Staircases.** There are some very fine staircases in Sicily. The processional staircases rising from a cortile to the *piano nobile* on the first floor are gradually disappearing, but there are still some noble examples at Taormina, Syracuse, and Castrogiovanni. See Outside staircases under these headings. There are beautiful double stairway approaches to palaces at the Palazzo S. Elia outside Bagheria, and the Monte di Pietà at Messina. The stairways mounting from the street to the three great churches of Modica are extremely fine and lofty. Fine, broad marble staircases are often an interior feature of palaces, as, for example, at the Royal Palace, the Trabia Palace, and especially at Mr. Joshua Whitaker's new palace in the Via Cavour at Palermo.



**Stalls**, like hawkers, are a great feature of Sicily. There are second-hand bookstalls, newspaper and postcard stalls, knife and knick-knack stalls, on the ledges formed by the outsides of the churches; flower-stalls are distinguished by tall plumes of dried grasses, and some of the basket stalls are very ornamental. These may be found at any time and place, and there are extraordinarily cheap rubbish, and haberdashery, and tinkery, and turnery stalls at the markets and fairs. The most picturesque stalls of all are those outside the doors of popular churches where they sell rosaries, and images of saints, and wax-counterfeits of diseased limbs for the grateful faithful to offer.

**Stamps.** Sicily no longer has separate stamps, as she did under Bourbon kings. Remember, if you do not wish to waste your time, to buy your stamps at the tobacconist, not the post office.



ENVIRONS OF SPERLINGA

**Stanley, Dean**, went to Sicily, and there is a capital story of him going out with his nightshirt over his clothes, because it was the only extra wrap he had.

**Steamers** (of the Florio-Rubattino - Navigazione Generale Italiana line) between Naples and Palermo are superior to any steamers between England and France. They are like little Atlantic liners, with their elaborately decorated music rooms, etc. The steamers that come down from Genoa and go round the island are much more homely; but, if anything, I prefer them, though they are extremely slow. There is more room, and the servants are more attentive. The food is about the same as hotel food. There are also steamers now coming direct from America to Sicily, or, at any rate, Naples, and the large German steamers occasionally touch Sicily, besides the "millionaire's yachting trips" on the great Hamburg-American liners. Steamers run from Palermo to Naples, Marseilles, Genoa, Tunis, and round the island, and occasionally to America for emigrants. Steamers from Messina go also to India, Egypt, Athens, the Greek Islands, Constantinople, and the Black Sea, and from Syracuse to Malta and Tripoli.

**S. Stefano-Quisquina.** Seven and a quarter hours from Lercara Stat. (Girgenti-Palermo line), and 12 hours from Girgenti. On the cliff of the Monte Quisquina, founded in the thirteenth century. Its principal church was built by Frederick Chiaramonte in the fourteenth century. The place belonged originally to Duke Sinibald, the father of S. Rosalia.

**S. Stefano di Camastra di Mistretta.** A stat. on the Palermo-Messina line. Was founded by a migration of inhabitants from the ancient Mistretta.

**Stendardi.** The Venetian masts used in the procession of Corpus Domini. See under Marsala.

**Stesichorus.** The greatest of all Doric lyric poets. Born at Himera (Termini) 630 B.C.; died at Catania 556. Dealt mostly with epic subjects, and was struck blind for slandering Helen. Only thirty short fragments of his poems remain. In Catania most things are named after Stesichorus which are not called after Bellini, including the main street.

**Stiela.** A name of a city which occupied the site of Megara Iblea. For Mr. G. F. Hill's remarks on its charming little coins, see under Megara Iblea.

**Stylobate.** An architectural term. Sturgis defines it as "In Greek architecture that part of the stereobate upon which the peristyle stands; by extension, any continuous base, plinth, or pedestal upon which a row of columns are set."

**Stocks.** The stocks of Sicily are superb. The bushes grow very large, and the flowers, mostly of a rich crimson colour, are as big as crown-pieces, and their delicious scent will suffuse a whole garden. The wild stocks are also very fine in Sicily, though their flowers are not so large. They grow, like their kinsfolk, the wallflowers, in old walls. There was a magnificent one growing out of a church façade at Syracuse, and the ancient walls of Girgenti glow with them. A dwarf puce-coloured variety grows along the railway line in the interior.

**Stonecrop** (*Sedum*), is naturally abundant in Sicily, where there is hardly a yard without a stone. See also under Orpine.

**Street shrines.** See under Shrines.

**Story-tellers** are a great feature in Sicily. I do not refer to a national habit of lying, but to the professional story-teller, who, either from memory or a penny book, may be seen regaling large circles of workpeople unable to read, at Catania and elsewhere.

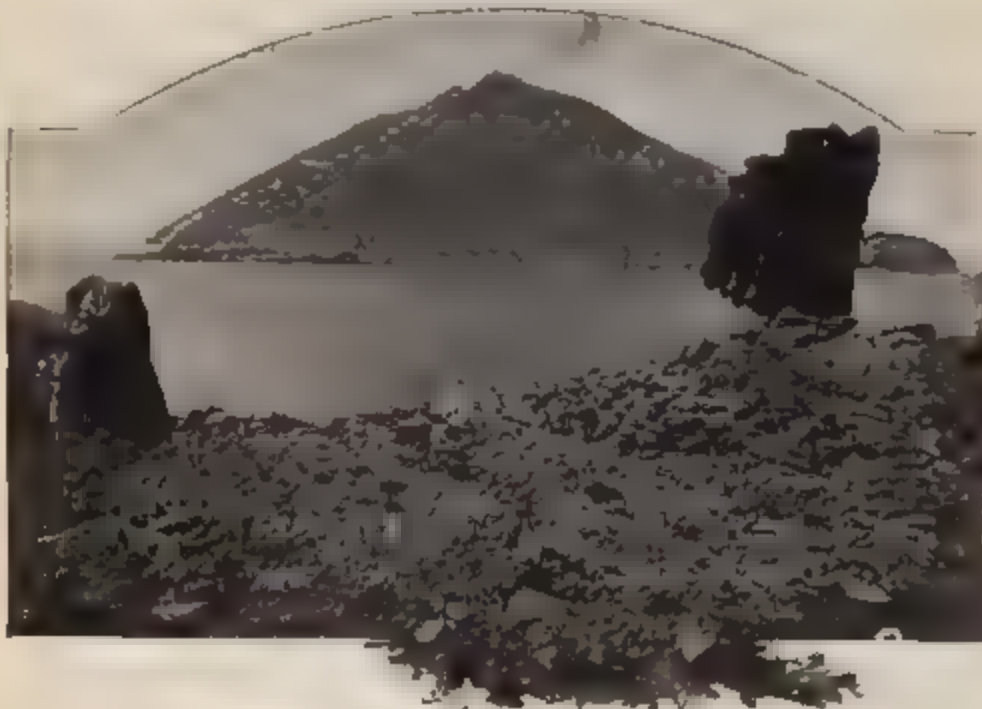
**Stoves.** Sicily is picturesque in the matter of stoves. The ordinary cooking-stove is a tiled sarcophagus with a number of birds' nests sunk in the top, which are filled with charcoal embers as required and blown up with a palm-leaf fan. Not content with this, the Sicilian has stoves which fit into baskets for peripatetic cooks. Scaldini are not very frequent. You can keep the fingers warm in Sicily without them.

**Stromboli.** One of the Lipari Islands (q.v.), which has a continually active but unmalicious volcano. It is always in eruption, but has a good number of inhabitants, who in case of a serious eruption would be literally between the devil and the deep sea, for the island consists of nothing but the volcano, which lies pretty close to the track of steamers between Messina and Naples. Its classical name was Strongyle. For steamers to it, see under Lipari Islands.

**Stucco** plays a great part in Sicily, not so much in the houses as in garden walls, though at Syracuse you can see houses being built of it like those of the ancient city which have gone back to the elements, and left nothing but the

foundations cut in the rock and a harvest of little boulders which must have been used then, as they are now, for loose-built walls, made even with stucco. The most interesting Sicilian stucco is the hard kind, which doubtless caused enamels and cement to be designated by the same word -*smalto*. It was used on all the temples to give the stone a white, marble-like surface, which was picked out with brilliant colours; both at Girgenti and Selinunte this coloured cement may be seen on still-standing portions of temples, and in the Palermo Museum there are some most interesting specimens of it.

**Students.** Sicily has three universities and a number of seminaries and schools for youths. In large numbers they can be objectionable young hounders, but singly, or in two and threes, when appealed to by strangers, they are generally extremely polite and obliging. They are fond of acting as ciceroni. A peculiarity of the Palermo student is that he knows how to organise a strike. See Scioperi.



STROMBOLI, THE VOLCANO IN THE LIPARI ISLANDS

**Suabia, the three blasts of,** the name given by Dante (*Paradiso*, Canto iii. 18) to the Emperors Frederick Barbarossa, Henry VI., and Frederick II.

**Suisse.** There are two kinds of Suisse prevalent in Sicily—the cathedral Suisse and the Pension Suisse. The Pension Suisse is a name that implies cheapness in a boarding-house. The cathedral Suisse is a person in gorgeous rose coloured silk robes who acts as mace-man in ecclesiastical processions.

**Sulphur.** As Sicily is so volcanic, sulphur is naturally a leading export. The principal sulphur ports are at Catania, Porto Empedocle (Girgenti), and Licata. The railway in the interior between Catania, Palermo, and Girgenti, lies mostly in the sulphur mining country. The stations are piled up with the pale-yellow or iron grey ingots. The conditions under which the mines are worked are said to take one back to the barbarous ages. The sulphur miners are the worst of the population. The criminal class is principally recruited

from them. The Anglo-Sicilian Sulphur Company, in which Sig. Florio is interested, has immense operations.

One of the best accounts of sulphur-mining in Sicily is given by Mr. James Baker in the *Leisure Hour* of August, 1903, from which the following description of a mine near S. Cataldo is taken :—

“The mines we were bound for employed some 600 workpeople ; the depth below the surface was some 500 to 600 feet through the formation of sulphur and chalk.

“On our arrival the fumes of the burning sulphur were terrible ; the air was filled with it unless we got to windward of the furnaces ; and the nearly nude figures of the men swarming about the pit’s mouth gave a vivid realisation of the old idea of Hades.

“There was no cage wherewith to descend into the lower regions, but a flat board on which we stood, and slowly, very slowly, we sank down into the darkness, a scent of sulphur pervading the shaft ; but we soon left the thick fumes of the furnaces above us, and seemed to sink into purer air.

“At last we halted and stepped out into a great vault, from whence led narrow, dark, grooved passages. From these issued gleams of light, thin smoke, dull booms of explosions, and low groans as of men in agony.

“It was curiously weird, but we went on through a low tunnel and came out into a vaulted chamber, where were groups of nude figures lit by flickering candles and little lamps. They were round a line of little trucks filled with the ore, one piece I picked off a truck being almost pure rock sulphur of a light gold hue.

“A little further we penetrated into this strange scene, the scent and sounds and sights of which were as the Inferno, save no flames issued around us, and up little passages in the rock above us we saw men boring and blasting. And now we knew whence came the sad groans, for as they bored and drove home the borers, they groaned as though in agony of spirit.

“The little boys also who bear the sulphur to the trucks as they creep along groan, and this gives the strange effect of misery and anguish that so adds to the effect of the scene.

“A law has been passed to prevent boys of tender years working in these mines, but the people evade the law, and this custom of making these sad moaning noises adds to the idea of the terror of the work.

“The faces of the men as we saw them there, lit up by the dim glimmer, seemed full of sadness, but intelligent. One man had a red handkerchief bound turban fashion round his head, another wore a brilliant red cap, others grey Phrygian caps above their brown, nude, lithe bodies.

“The heat was tremendous, save where an air-shaft brought down rushes of cool air. The men carry plaids to wrap round them when they ascend to the surface.

“A frequent coughing gave one an idea of chest complaint, but that we were told was the sulphur, and that these mines were not so unhealthy as coal mines.

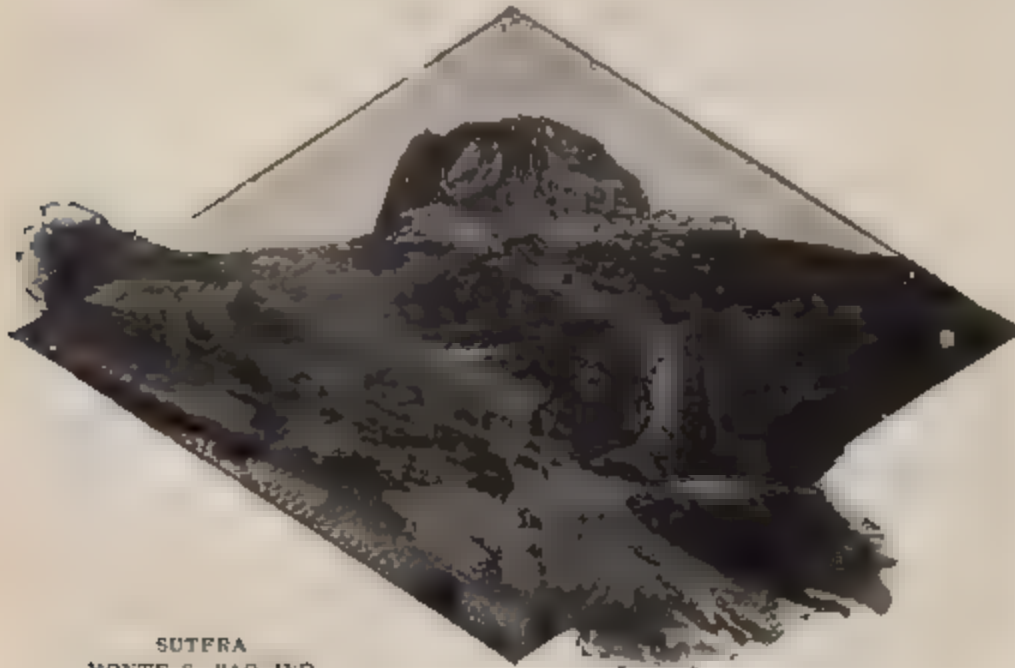
“The work is done in eight-hour shifts, six days a week, and the men earn about three francs a day, and the boys about one-fourth (say, 2s. 6d. and 8d.)

“It was a relief to rise once again to the surface of the earth, and we gave up too close an inspection of the furnaces ; we had inhaled enough sulphur already, and our clothes were covered with sulphurous spots and the silver in our pockets had turned black.

“We got a photograph of the men before leaving, but they hastily clad themselves, one or two only remaining in their semi-nude working attire.”

**Superstitions.** Sicilians are very superstitious. The use of amulets, such as coral hands with an outstretched finger, and phall, against the evil eye, is attested by their prevalence in jewellers' shops.

**Suter.** A Saracen name preserved in the name of the city Sutura. Suter is in its turn a corruption of the Greek *soter*, a saviour, because the city had a castle so impregnable as to be the saviour of its citizens. On the mountain may be seen the ruins of the castle. See below, Sutura.



SUTURA  
MONTE S. PAOLINO

**Sutura.** Stat. on the Girgenti-Roccapalumba line. See above. It has a pilgrimage chapel of S. Paolino. The situation of the town is wonderfully picturesque with its truncated cone. The castle, according to Murray, was the prison of Philip, Prince of Taranto, son of Charles the Lamb, who was captured at the Battle of Falconara and detained here till 1302.

**Sweets.** Sicilians are very fond of sweets, including candied fruits and the Sicilian cakes mentioned above (q. v.).

**Swordfish** (*Pesce spada*). Harpooning this handsome fish, whose flesh is esteemed as much as tunny, is one of the most picturesque features of the Strait of Messina (q. v.).

**Syracuse.** The greatest city of ancient Greece. In its heyday the largest in the world. It has never been destroyed, though it now only occupies one of its five ancient quarters, and has only 20,000 or 30,000 inhabitants. See below, p. 490. Owing to its excellent daily steam service with Malta, Syracuse is now a favourite stopping place with Anglo-Indians anxious to break the climatic shock on their way to and from England.

**Sylvia.** A Syracusan heiress, mother of Pope Gregory the Great. He founded six monasteries on the estates she left him, among them S. Giovanni degli Eremiti at Palermo and the great monastery of S. Martino above Monreale.

## T

**Taglia.** Our English word "tally." Much used still in out-of-the-way parts of Sicily. At Marsala, for instance, the dealings between the baglj and the farmers are mostly done by tallies. The sticks are sawn irregularly down the middle, and the numbers are then filed on it in Roman figures: the tens being crossed, the fives not crossed, and the units vertical.

**Tamarisks,** with their graceful light-green, plummy foliage and pinkish blossoms, grow wild along Sicilian rivers.

**Tanagra figurines.** Very few Tanagra figurines are dug up in Sicily: the terra-cotta figurines are nearly always of native construction and belonging to an earlier century than those of Tanagra.



BETWEEN SCYLLA AND CHARYBDIS. HARPOONING SWORDFISH IN THE STRAIT OF MESSINA

**Tancred, Roger,** the Great Count, was the son of a Norman knight called Tancred of Hauteville. Tancred's grandson, Roger the King, conferred the name on his illegitimate son, who was King of Sicily from 1189-1194.

**Taormina.** The ancient Tauromenium. A historical town, whose beauty of architecture and position has made it a proverb all over Europe. See below, page 544.

**Tapestry.** There is a fair amount of tapestry not earlier than the sixteenth century in Sicily. Earlier than that it is very rare. See also Silk Hangings.

**Tapso, Thapsus.** The Greek Thapsos. A peninsula near Syracuse, famous for its tunny fishery and its prehistoric sepulchres. The Athenians used both sides of it as harbours. See under Syracuse.

**Tares.** The Sicilian tares are bright blue and white, and among the most striking of the wild flowers.

**Targia, Barone.** One of the principal inhabitants of Syracuse. See under Syracuse.

**Tari.** The name of certain coins under the Bourbons, still used in reckonings in out-of-the-way parts of Sicily, though the coins are no longer prevalent. A tari = 42 centesimi. See *Coinage*.



**Tarsia.** There is a good deal of fine tarsia work in Sicily. Sturgis defines tarsia as "the Italian inlaying of wood, usually light upon dark, common in the fifteenth century."

**Tauromenium.** The antique city which is now Taormina (q.v.), page 545. Founded 396 B.C. It was founded by Sikels, with the aid of the Carthaginian Himilcon, against Dionysius. Dionysius suffered one of his few defeats there 394 B.C., but took it 392 B.C. Timoleon landed here 344 B.C. Andromachus, the father of the historian Timæus, tyrant of Tauromenium, was the only tyrant not deposed by Timoleon. It was taken by Agathocles. Tyndarion, tyrant of Tauromenium, invited Pyrrhus to land there 278 B.C. Under their treaty with Hiero II. the Romans became possessors of Tauromenium. Augustus landed at Taormina in his campaign which crushed Sextus Pompeius. It resisted the Saracens till 902. Mr. G. F. Hill says that the little gold coins with the head of Athena and her owl, or the head of Apollo and his lyre, may belong here and not to Panormus. The head of Apollo Archagetas on the obverse, and the taurus or bull on the reverse, are natural types to Taormina. The name of the people stands in the Doric genitive Tauromenitan. This head of Apollo Taormina received, like her inhabitants, from Naxos, the oldest Greek settlement in Sicily, which was destroyed by Dionysius in 403 (q.v.). Another favourite design on Taormina coins, as on those of Naxos, is a bunch of grapes with a lion and a tripod.

**Tavola** is applied to a plank across a stream as well as a table.

**Telegraph.** In sending a telegram in Sicily be sure to spend the extra soldo and take a receipt, or it may not be sent at all. By paying a triple rate a telegram may be sent "urgente," i.e. taking precedence of all other telegrams, but it is not worth it. The tariff is a franc for fifteen words or less, and a soldo for every extra word to anywhere in the kingdom of Italy. To England telegrams are between threepence and fourpence a word.

**Telepylus.** According to Samuel Butler in his *The Authoress of the Odyssey*, Telepylus, the city of the Læstrygonians, is Cefalù (q.v., page 335, and under *Portazza*).

**Telamon.** An architectural term corresponding to the female caryatis or caryatid. Sturgis says: "A male statue serving to support an entablature, impost, corbel, or the like, and forming an important part of an architectural design." There is a fine specimen lying on the ground at the temple of the Olympian Jove at Girgenti, of which there is a plaster cast in the Palermo Museum (q.v.).

**Temenos.** Literally a piece of land cut off, used at first for the sport of kings, afterwards for the sport of the gods (Sir W. Smith). The use of the word in Sicily, where it is applied to the hill of the temples at Girgenti, etc., supports Sturgis's definition: "In Greek antiquity a piece of ground specially reserved and enclosed, as for sacred purposes, corresponding nearly to the Latin *templum* in its original signification."

**Temenites.** The quarter of Syracuse containing the temenos of Apollo. See under Syracuse, page 540.

**Temples.** There are about forty ancient temples in Sicily, most of them ruined. The best of them are the splendidly situated temple of Diana at Segesta, the temples of Concordia and Juno at Girgenti, and the glorious temple of Minerva embodied in the cathedral at Syracuse. The following list is not complete, but will serve as a basis: (1) Messina, temple of Neptune, built into the back of SS. Annunziata dei Catalani; (2) Taormina,



temple of Apollo, of which the cella forms the church of S. Pancrazio ; (3) Taormina, stylobate of a small temple above the theatre ; (4) Adernò, remains of the temple of Hadranus (the temple of the Thousand Dogs) ; (5) Syracuse, temple of Minerva embodied in the cathedral ; (6) Syracuse, temple of Diana in the Via Diana ; (7) Syracuse, Olympeium, near the Anapo ; (8) Syracuse, temple of Apollo, nothing left but foundations, above the Greek theatre ; (9) Syracuse, T. of Bacchus, recently excavated near the catacombs of S. Giovanni ; (10) the Adytum (q.v.), Syracuse, near the Scala Greca ; (11) Syracuse, T. of Ceres and Proserpine, near the Campo Santo (but this is probably part of the fortifications of Dionysius) ; (12) Terranova (the ancient Gela), a temple which Baedeker says is identified erroneously with the famous temple of Apollo ; (13) remains of ancient temples at Giarratana, the ancient Ceretanum ; (14) Girgenti, temple of Juno ; (15) Girgenti, temple of Concordia ; (16) Girgenti, temple of Hercules ; (17) Girgenti, temple of the Olympian Jove ; (18) Girgenti, temple of Castor and Pollux, the exquisite fragment whose three columns figure in so many pictures ; (19) Girgenti, temple of Vulcan, a little beyond Castor and Pollux ; (20) Girgenti, temple of Æsculapius in the field below the other temples ; (21) Girgenti, the Temple of the Sun, called also the Oratory of Phalaris, a beautiful little building nearly perfect ; (22) Girgenti, the temple of Ceres on the Rupe Atenea, whose entire cella forms the church of S. Biagio ; (23) Girgenti, the temple of Jupiter Polias under the church of S. Maria dei Greci. Of the temple of Minerva on the site of the cathedral there are no remains visible ; (24) Selinunte, temple G. (Olympian Jove or Apollo) ; (25) Selinunte, temple F. (Minerva) ; (26) Selinunte, temple E. (Juno), all three of them near Sig. Florio's baglio ; (27) Selinunte—Acropolis, temple C. (Hercules) ; (28) Selinunte—Acropolis, temple B., still coloured ; (29) Selinunte—Acropolis, temple A. ; (30) Selinunte—Acropolis, temple D. ; (31) Selinunte—on the further hill the temple of Hecate, which has a propylæa, the only one in Sicily ; (32) Segesta, the temple of Diana ; (33) the temple of Venus at Eryx (Monte S. Giuliano), hardly anything left ; (34) the temple of Ceres at Enna (Castrogiovanni), nothing left but the noble rock foundations ; of the temple of Proserpine nothing is known except the site ; (35) the beautiful temple-like building at Solunto is said not to be a temple ; (36) ruins of Greek temple at Buonfornello, near Termini, the ancient Himera ; (37) the temple of Diana on the castle rock at Cefalù is not a temple but a superb prehistoric house ; (38) there are some slight remains of a temple below the convent of the Madonna del Tindaro at Tyndaris ; (39) remains of a small Roman temple at Centuripe ; (40) to these may be added the Tempio Ferale or Heroum, at Palazzolo, a sort of rock shrine with a number of niches and inscriptions.

**S. Teresa di Riva.** Stat. on Messina-Catania line. The stat. for Savoca (q.v.), and the magnificent Norman minster of S. Pietro e S. Paolo on the banks of the Fiume d'Agro (kil. 7).

**Termini.** The ancient Himera, stat. on Palermo-Messina and Palermo-Catania lines, one of the most important in Sicily. See below, page 563.

**Terra,** the earth, or land, soil. Also much used in Sicily, like *paese*, to mean a town.

**Terra-cotta** plays a great part in Sicily, being the principal material for antique vases and lamps as well as the terra-cotta figurines described above under earthenware (q.v.). The Greeks used it for sarcophagi and grave-lids (*lastra*).

**Terranova.** An important city on the Syracuse-Licata line, the ancient Gela. See page 184.

**Tetradrachms.** A coin worth four drachma, one of the most ordinary denominations in ancient Sicily. They were made of silver. See under Coins, Syracuse, etc.

**Teutonic Knights,** like the Templars and Hospitallers and Knights of Alcantara, were one of the great medieval military religious orders of knight-hood. Founded in 1191 by Duke Frederick of Suabia for nursing; seven years later it was converted into a military order with a grand master, etc. It was established at Acre, at first under the title of the Hospital St. Mary of the Germans in Jerusalem. Its interest to the world is that the kingdom of Prussia and the new empire of Germany were in a way evolved out of it. It was they who conquered the heathen Prussians whose name the modern kingdom has taken. When Duke Frederick's brother the Emperor Henry VI. became monarch of Sicily, he gave the Teutonic knights the church now known as the Magione at Palmero, where their effigies may be seen carved on slabs like the Templars in London. Wherever the name Magione, *i.e.* mansion, occurs, it signifies an establishment of the Teutonic knights. See Magione under Palermo.

**Thapsus.** See Tapso above and under Syracuse. A peninsula almost in a line with Priolo, between Syracuse and Megara Iblea.

**Theatres, Greek and Græco-Roman.** There are a fair number of Greek and Græco-Roman theatres in Sicily. (1) The finest Greek theatre is at Syracuse. (2) There is also a noble Roman amphitheatre at Syracuse. (3) At Catania there is a Greek theatre mostly still covered, but parts of which you can visit underground. (4) There are the remains of a Roman amphitheatre at Catania. (5) The great Græco-Roman theatre at Taormina is one of the finest of its time. (6) There is a small Greek theatre at Taormina on the Corso Umberto, opposite the entrance of the Palazzo Corvaja. (7) There are the remains of an odeon at Catania. (8) There is a beautiful Greek theatre more perfect in respect of its stage than any other Greek theatre in Sicily, at Palazzolo Acreide, near Syracuse. (9) There are also the remains of a pretty little odeon, tolerably perfect, at Palazzolo. (10) There is a large Greek theatre at Tyndaris. (11) The best theatre in the island after Syracuse, as regards the auditorium, is that of Segesta. (12) There are slight remains of an amphitheatre at Girgenti. (13) The amphitheatre at Enna (Castro-giovanni) is close to the Temple of Ceres—the remains are much overgrown.

**Theatres, Modern.** Most of the large Sicilian towns are well off for theatres. Palermo has several, one of which, the Teatro Massimo, is the largest opera-house in the world, and another, the Politeama, gives an excellent idea of a Græco-Pompeian coloured building. The best theatre at Catania is the fine Teatro Bellini. Messina has a beautiful theatre opposite the Municipio. Taormina has a theatre converted out of the chapel of the Badia Nuova. Castelvetro has quite a noble building recently erected in the ancient Greek style, including the awning instead of the roof. There is a remarkable number of opera performances.

**Theocritus** of Syracuse. One of the greatest poets of antiquity. Wrote bucolic eclogues in Dorian Greek. He was born at Syracuse about 315, went to Alexandria about 284, and returned to Syracuse about 270 at the court of Hiero II. See under Syracuse.

**Theodosius.** A monk of Syracuse, whose letters to the Archdeacon Leo about the capture of Syracuse by the Saracens gives us our principal knowledge of the subject. (See Marion Crawford's *Rulers of the South*, vol. ii., who quotes his account.)

**Thermæ (Himerinæ).** The baths of ancient Himera, which after its destruction by the Carthaginians became the main city, which has developed into the modern Termini.

**Thermæ Segestanæ.** On the way between Segesta and Castellammare, the ancient port of Segesta. There are considerable remains of them.

**Thermæ Selinuntinæ.** The modern Sciacca, round which there are a great number of remains of classical buildings. See under Sciacca. The baths are still used and held in the highest repute, therapeutically.

**Theron.** There were two Therons. The best-known was tyrant of Acragas, 488–472 B.C. He joined his forces with those of Gelo of Syracuse to march to the relief of Himera, where they won a glorious victory over the Carthaginians on the day of Salamis. The tomb of Theron now shown at Girgenti is Roman, belonging to a much later date, because we know that his tomb was destroyed when the Carthaginians captured Girgenti, 406 B.C. The Carthaginians were about to destroy it to avenge Himera, when a thunder-bolt fell and shook it down, as we learn from Diodorus.

Theron, the son of Miltiades, was tyrant of Selinus. He seized the tyranny by the aid of 300 slaves granted to him to go out and bury the dead after a battle. This was after the affair of Pentathlus, 579 B.C.

**Thistles in Sicily.** There is a beautiful silver thistle found round Syracuse, etc. Goethe mentions an estate quite overrun with large thistles. While seriously “meditating an agricultural campaign against them, we saw two Sicilian noblemen standing before a patch of these thistles, and with their pocket-knives cutting off the tops of the tall shoots. Then holding their prickly booty by the tips of their fingers, they peeled off the rind, and devoured the inner part with great satisfaction. In this way they occupied themselves a considerable time, while we were refreshing ourselves with wine (this time it was unmixed) and bread. The vetturino prepared for us some of this marrow of thistle stalks, and assured us that it was a wholesome, cooling food; it suited our taste, however, as little as the raw cabbage at Segeste.” One wonders if they were prickly-pears, which give “figs of thistles,” to use the biblical phrase.

**Thucydides.** One of the most famous historians of antiquity. An Athenian who devoted a large part of his history of the Peloponnesian War to the Athenian expedition to Sicily. He was born about 471 B.C., and was a relative of Miltiades and Cimon. He has always been regarded as the most accurate of ancient historians, and his Greek as a model of correct composition. The title of his book was *Concerning the Peloponnesian War*.

**Thursday, Holy,** in Sicily. See under Sepolcri, and Gethsemane, Gardens of.

**Tiles, armorial** (*mattoni stagnati*). See under Armorial.

**Timæus.** One of the best historians of Sicily. He was the son of the tyrant Andromachus of Tauromenium, and was born about 352 B.C. In 310, before proceeding to Africa, Agathocles banished him with other opposition leaders from Sicily. “Timæus seems to have taken his exile quite cheerfully; he went to Athens and lived there more than fifty years, dying at the age of ninety-six. He spent most of that time in writing his huge history of Sicily from the earliest times to 264 B.C. The thirty-eighth volume is mentioned, but there were probably many more, though all except a few fragments perished. He wrote also other voluminous works. Polybius, according to Sir William Smith, maintains that Timæus was totally deficient in the first qualities of an historian, as he possessed no practical knowledge of

war or politics, and never attempted to obtain by travelling a personal acquaintance with the places and countries he described ; that he had so little power of observation, and that he was unable to give a correct account even of what he had seen. But now the opinion prevails that the loss of his history is irreparable, because he narrated myths and legends exactly as they were current, instead of attempting to rationalize them." (*In Sicily.*)

**Timoleon.** A Corinthian. Despatched by his city with a forlorn hope of ten triremes to assist the Syracusans against the tyrannies of Dionysius II., 344 B.C. He freed the whole of Sicily from its tyrants and won important victories against the Carthaginians. He became blind, and lay down his office, but to the day of his death, in 336 B.C., he continued the idol of the Syracusans. See under Syracuse.

**Tini.** Large tubs, in which the grapes are brought on the carts to the baglj at Marsala and at Campobello. Each tub has enough grapes to make a pipe of fresh *mosto* (pipe = 93 gallons).

**Tisander.** Son of Cleocritus, the famous boxer. Mentioned by Pausanias, who says (VI. xiii. 8): "Naxos was founded in Sicily by the Chalcidians who dwell on the Euripus. Not a vestige of the city is now left, and that its name has survived to after ages is chiefly due to Tisander, son of Cleocritus. For Tisander four times vanquished his competitors in the men's boxing-match at Olympia, and he won as many victories at Pytho." Seventeen intervening centuries have redressed this anomaly. The great Sikelian wall at Naxos has been re-exhumed, while Tisander lies buried in Pausanias.

**Tisias**, of Syracuse, was one of the first teachers of rhetoric.

**Toledo**, the former name of the Corso (Vittorio Emmanuele) at Palermo. So called, like the Toledo, now the Via Roma at Naples, after the Viceroy, Don Pedro of Toledo, in the middle of the sixteenth century.

**Tombs.** Sicily has almost as many tombs as houses, but apart from the modern Campi Santi with their tall monuments and mortuary chapels, they are not conspicuous. They go back to the very earliest times. There are vast prehistoric cemeteries with splendid tombs cut in the living rock at Pantalica, the Val d' Ispica, Monte Cassibile, Palazzolo, etc. Tombs cut into a regular beehive inside with beautifully cut doorways about two feet square, are generally attributed to the Sikels, though they seem to belong in reality to an earlier troglodyte race. In some places, cave-dwellings are mixed up with tombs. The Greeks seem to have preferred tombs cut in the surface of the rock the shape of a coffin, often a number of them massed together into a sort of honeycomb divided by thin partitions of rock. These were covered with stone or terra-cotta slabs. They also used sarcophagi of terra-cotta and more precious materials. There are Greek terra-cotta sarcophagi of the fifth century B.C. quite perfect, showing their wonderful command of this material. During the Roman period caves and catacombs were greatly favoured, the bodies being disposed in honeycombs on the floor in the Greek style, or similar receptacles cut in tiers on a catacomb wall, or in *arcosoli* (q.v.), and smaller niches cut round caves. Their sarcophagi have generally been found on rock daïses, but in the centre of cave sepulchres. The lower Empire tombs are rather on the principle of the Celtic cromlech, loose altar tombs made of slabs. The Saracen tombs are coffin-shaped receptacles cut in the rock, but opening on the short side instead of the long. Of the Norman tombs we possess only those of royal personages, nobles, and prelates, who all inclined to the sarcophagus, the few non-royal tombs we possess being mostly in ancient sarcophagi used again. The kings

are buried in superb porphyry sarcophagi under marble canopies representing the pavilions they used in the field. There are a few Gothic tombs, mostly of prelates, but a good many very elegant Renaissance tombs, while of massive baroqueries there is no end. Gagini executed a few exquisite tombs, such as that with the sculpture of S. Jerome in S. Cita at Palermo. The walls of Girgenti are simply honeycombed with ancient tombs, and there is quite a



TOMB OF ARCHBISHOP BELLORADE (1513) IN THE CATHEDRAL OF MESSINA

catacomb leading out of the cistern turned into a tomb, called the Grotta of Fragapane. Syracuse (q. v.) has the finest catacombs in the world, and there are very extensive catacombs at Palermo, Marsala, Girgenti, etc. At Palazzolo, and in the Val d' Ispica, there are magnificent tomb chambers of the third century A.D., with noble architectural features, arches, cancells, etc., cut out of the living rock. Two or three of the cave sepulchres of Syracuse have decorations of the Corinthian order carved round their

entrances. The tomb of Theron at Girgenti and several tombs along the Messina road outside Taormina, are tombs of the ordinary Roman monumental character, lofty, square buildings of brick or stone (See under Syracuse and other towns, Catacombs, Cemeteries, Tombs, Cave sepulchres, Prehistoric tombs, etc.)

**Tomb-dwellers.** The dwellings of prehistoric troglodytes are found at Pantalica, the Cava d' Ispica, Palazzolo, Girgenti, etc. The custom of living in tombs has always obtained in Sicily. The troglodytes very likely lived in



TOMB OF ARCHBISHOP GUIDOTTO DE TABIATIS IN THE CATHEDRAL OF MESSINA, BY GREGORIO DI GREGORIO (1303)

the tombs before they used them. At Marsala and Syracuse, and the Val d' Ispica, we know that the Christians lived in the catacombs on the tombs during the persecutions. And the tombs outside Syracuse are numbers of them inhabited to this day.

**Torchio Genovese.** A very old fashioned but highly effective wooden press used for wine making in Sicily.

**Torrenti.** Sicily, from the mountainous nature of its interior, is a land of torrents. In dry weather they are like so many bad roads, and are often used as such, especially at Messina, where half the streets are called Torrenti,



Torrente Bocchetta, etc. In wet weather they become dangerous floods. See under Rivers and Messina.

**Tortoiseshell.** In the eighteenth and nineteenth centuries articles covered with tortoiseshell veneer, such as caskets, cabinets, crucifixes, and picture frames, were in great vogue, and good specimens are now much sought by collectors. There is a whole chapel panelled with tortoiseshell in the Palermo Museum.

**Totila**, a king of the Goths who invaded Sicily in A.D. 549–550. He could not take any of the chief towns, but ravaged the islands, and left garrisons in four places which are not named. (Freeman.)

**Trabia.** A town in Sicily on the Palermo-Messina line. Has a castle, founded in 1633. It has a tonnara, and lives by selling fish.

**Trabia-Butera, the Prince of.** The chief noble in Sicily. He is a member of the Italian Parliament, and an accomplished man with a very fine library collected by himself in which English books figure largely. The Trabia-Butera Palace at Palermo is one of the finest. It is on the Marina, and the Hotel Trinacria is situated in one part of it. See under Palermo, Trabia Palace.

**Trajanopolis.** According to Ulpian, was the ancient city on the site of Troina. Cluverius thinks that Imacara occupied the same site earlier. See under Troina below.

**Tramways** are creeping into Sicily, which has adopted the word. All the trams in Palermo are electric now, and Messina has steam tramways to the Faro and Barcellona like the secondary railways of North Italy; but only about three or four towns have them.

**Trapani.** The ancient Drepanum. A large and flourishing seaport in the north-west corner of Sicily. Eryx (Monte S. Giuliano) is visited from here. Trapani has important saltworks and makes much Marsala wine. It is the terminus of the Palermo-Trapani line. It has steamers going to Africa as well as round Sicily, and it is the scene of much in Homer and Virgil. See below, page 568.

**Trattoria.** A public-house. Restaurants not being a Sicilian idea, food is almost a more important part in its business than drink.

**Travel in Sicily.** See chapter on this subject, p. 13.

**Trentini.** Small barrels containing thirty quartucci ( $5\frac{1}{2}$  imperial gallons) used by the farmers for bringing their wine into the baglj of Marsala.

**Trifoglio.** Called also the Sicilian weed. It is a trefoil with a musk-like flower (*Oxalis*). Allied to our wood-sorrel. Introduced into Sicily from America. Most lemon groves are carpeted with it, and some landowners have tried in vain to exterminate it, as animals are not very fond of it for pasture. But a reaction has set in in its favour in America, where its strong chemical qualities (cf. Oxalic Acid) are now considered to make it a valuable manure for citrous trees.

**Trinacia** (not to be confused with Trinacria). Freeman mentions a town Trinakia, or Tyrakia, on the site of the modern Aidone (q.v.), destroyed by Syracuse.

**Trinacria.** The ancient name of Sicily. According to some really derived from the three capes of the three-cornered island, viz. Cape Lilybæum on the west, Cape Pelorus on the north-east, and Cape Pachynus on the south-east. Freeman, however, gives a different account: "When, therefore, they began to find sites for all the stories in the *Odyssey*, the little island of Thrinakie



spoken of there was ruled to be Sicily, and its name was improved into Trinakria, to give in Greek the meaning of three promontories. After all, Sicily is really not far from being a triangle, and it is its triangular shape which makes it so compact." Homer places Thrinakie near Scylla and Charybdis. "That, in his conception of it, it was clearly a small island, inhabited only by the daughters and the cattle of Helios, is perfectly clear. But, being near Skylla and Charybdis, it must be Sicily or some part of Sicily" (Freeman). Thucydides, at the beginning of Book VI., says, "The island was at that time called Sicania, having previously been called Trinacria." Strabo, at the beginning of Book VI., chapter ii., says, "Sicily is triangular in form, and on this account was at first called Trinacria, but afterwards the name was softened, and it was changed into Thrinacria." Virgil and Ovid constantly use the word Trinacria.

**Trinacria (2).** The Trinacria, Triquetra, or Triskeles, the well-known arms of Sicily, was defined thus by Prof. Salinas, Director of the Palermo Museum, for *In Sicily*. "The Trinacria, or Triquetra, has represented Sicily officially since the beginning of the nineteenth century. Up to that time Sicily was represented, heraldically, by the arms of Sicily-Aragon, the pali of Aragon quartered in the Cross of St. Andrew with the Swabian Eagle. In the ancient coins of Panormus of the Roman period one finds the Trinacria with the Greek legend Panormitan. Marabitti, in the well-known 'Trinacria' of the Villa Giulia, copied the design from these coins. The arms of the city of Palermo were never the Trinacria, but the gold eagle on a red field, or a figure holding a snake." Mr. G. F. Hill has pointed out that the Trinacria was definitely used for the arms of Sicily by the officers of Julius Cæsar himself. His partisan, Aulus Allienus, issued in 48 B.C. a denarius with the head of Venus on the obverse as the ancestor of Iulus, the founder of the Julian race, and on the reverse the youthful figure of Trinacrus, the son of Neptune, invented to account for the name Trinacria, "standing with his right foot on a prow, his left arm wrapped in his mantle, and the triskeles as the symbol of Sicily in his hand." It had been used on a denarius of the year before. The triskeles had been used as far back as 317 B.C. Mr. Hill says it may have been used as an emblem of Syracusan domination over the whole island or may have been the private signet of Agathocles. It also occurs on the gold coin of Agathocles' first period, imitating the Philippus of Macedon. The head of the Gorgon is added in a later coin of Agathocles—a drachma which has the whole reverse given up to the triskeles. At that time Mr. Hill thinks it cannot have typified the three-cornered island. There is an interesting note on it in Freeman's *Sicily*, vol. i., pp. 470-471.

**Triquetra.** See above.

**Triocala.** An ancient city whose ruins are near the modern Caltabelotta (q.v.). Famous for its siege in the Second Slave War. Between the ancient city and the modern is a great cave and a church dedicated to S. Pellegrino; 5 kil. away is the church of S. Giorgio di Triocala, founded by Roger the Great Count in memory of the victory gained there over the Saracens.

**Triskeles.** See above, Trinacria.

**Trogilus.** A little harbour on the open-sea side of Epipolæ used by the Athenians. See Syracuse.

**Troina.** Reached by mail-vettura from Leonforte Stat. on the Palermo-Catania line in 6 hours. Highest city in Sicily (3,650 feet). Church of the Assunta was founded by Roger 1078, on ruins of ancient fortress where he had been besieged by Saracens. Site of the ancient Trajanapolis, and probably

of the Sikelian town of Imachara. Often mentioned by Cicero. See the Fountain of Arapina, the remains of the ancient Pantheon, and the Cave of the Winds. The mountain on the east is called Moana, and the mountain on the west Cuculo. Troina claims to go back to Greek times. Murray says, p. 339 : "Troina was one of the first places that fell into the power of Count Roger de Hauteville on his first expedition to Sicily in 1063. In the following year he and his bride Eremberga were besieged four months in the citadel by the revolted Sarcens who held the town, and here they had to undergo such hardships that during an unusually severe winter they had but one cloak between them. After he had regained possession of the place Roger left his young countess in command during his absence in Calabria, when she used to make the round of the walls every night to see that the sentinels were on the alert. Here, in 1078, he built a church, still retaining some traces of Norman architecture, and established the first Catholic see in the island, which, however, was in 1087 transferred to Messina."

**Tryphon.** The title adopted by the slave Salvius when he was elected king in the Second Slave War. He worked on the superstitious by his reputation as a soothsayer. He established his capital and court at Triocala. See above.

**Tunny.** The tunny fishery is one of the most important industries of Sicily. At every point where the tunny shoals pass there is a tonnara or fishing establishment. The fish are driven into corrals of strong net. They have been caught up to a thousand pounds in weight. Packed in tins like salmon (but with oil), they form an article of commerce. Their great value as an article of food consists in the fact that their close red flesh does not go bad in the hot weather with the rapidity of other fish ; and the shoals arrive at the beginning of summer. The principal tunny fishery is in the Ægæan Islands, which belong to Sig. Florio. But there are many tonnare (Baedeker says there are twenty-seven) round the coast. The *vaso* of a tonnara is a huge cube with rectangular sections, in which the upper corners consist of great ropes of hemp or cocoanut fibre or sparto kept floating with corks and secured by means of moorings in every direction to preserve the rectangular form. From these cords descend vertically to the bottom of the net, forming the walls of the *vaso*. In the face towards the land is left an aperture which varies from forty to seventy yards. This forms the mouth of the tonnara. The entire *vaso* is divided into a number of chambers by means of vertical nets perpendicular to the grand axis of the *vaso*. In each of these divisional walls there is a door which is closed by drawing it up, and opened by letting it fall to the bottom. These doors have the object of allowing the tunny to pass from one chamber to another until they find their way into the chamber of death (*camera della morte*). This is the largest of all. It is formed of a network alley, which begins with a large mesh and ends with a net of stout hemp with a very close mesh.

It is not easy to give a sketch to show at a glance the operations which precede the *mattanza*. There is the drawing up of the net, which is done by a large barge in which the sailors haul it up with a chantey, producing a movement ending in the entire exposure of the camera. When the tunny are shut into the *camera della morte*, the *mattanza* commences. Only an eye-witness can describe a *mattanza*. A writer in *La Sicilia Industriale Commerciale e Agricola* describes it as follows : "This, then, was a *mattanza*. One heard various cries and a great clapping of hands. This was the signal that the *mattanza* was going to begin, because the tunny were entangled in the first chamber. They were like sheep. When the first entered the

enclosure, all the rest followed. Then commenced doleful notes, for the poor fish understand that the barrier is down and there is no escape. The Charon from the centre of the barge gives the signal for hauling in. This is a long operation, heavy and difficult. A hundred hands stretched out, and a hundred bodies bent over the fatal meshes. A hundred hands and a hundred bodies with a successive movement backward hauled in; the chantey began. At every movement the barge drew in a few inches. But this perpetual movement—never interrupted, accompanied by the measured cadences strange and characteristic of the chantey—continually brought the barge nearer. Charon, if not satisfied with the exertions of his devils, sprinkled them with salt water, and they, as if touched with a scourge, redoubled their energies. The song became metrical; the clapping grew restrained; and there was a sort of excited and continuous rowing. The bottom of the net was raised; the shoal of tunnies breathed heavily and became a confused mass. Their muzzles protruded from the foaming water; the backs and tails began to show. A swordfish which seemed mad twisted frantically in the restricted space. He was the first landed into Charon's barge. There were the fish, out of water, shut in, imprisoned, suffocated in the camera della morte. The moment for butchery had arrived. The chantey stopped. Every eye was turned on the fatal space; everybody was bent and eager. The space was so restricted that it seemed insufficient for all. The supreme moment had arrived. The harpoons descended; the vigorous arms of the harpooners drew them up. One, two, five—twenty tons at one haul fell into the hold of the barge. The powerful blows of the tails made a cloud of bloody water, which went all over the faces and persons of the nearest spectators. They, surprised by the improvised shower-bath, retreated. There was wave after wave of spray. The circle widened, and those who stood behind, pushed by the front row, gripped on to the shoulders and arms of their neighbours, so as not to be flung over on the other side. The spectacle was imposing; the scene was indescribable. I tried to count the fish as they were hauled up. I counted a hundred, a hundred and fifty, and then lost count. They poured over the sides without stopping, with an increasing pandemonium of cries, and hand-clappings, and exclamations which made a loud and indistinguishable chorus. The bodies—weighing from 250 to 500 lbs.—were drawn up by strong arms with fierce grapplings. They were horribly gashed, and the blood poured out in torrents. The bottom of the barge was covered with a huge confused mass of tunnies, and a sailor, armed with a very sharp lance, was giving them the *coup de grace*. In dodging the blows of the tails to which the fishermen were exposed, each one took his fish in the flank, but never full on, and they made the most comical movements, which elicited roars of laughter from the spectators. This deviltry lasted for a good half-hour, and was followed by a quieter process, but not less interesting. There were no more fish in the net. A sailor near me, who was dripping with blood and sweat, informed me that eight or nine hundred had been taken. After the mattanza came the *scabeccio*, meaning the operations which serve to prepare the tunny for commerce. It was one of the finest spectacles possible."

**Tusa.** A town with a stat. on the Palermo-Messina line near the site of the ancient Halæsa (q.v.), a Sikel city founded by Archonides (q.v.), King of Herbita. There are extensive ruins of Halæsa.

**Tyche.** One of the five quarters of ancient Syracuse (q.v.).

**Tympanum.** An architectural term for the sunken panel in a pediment. In temples it was generally triangular, and often, as in the case of the

Parthenon, richly adorned with sculpture. The term is also used for a device much employed in Sicilian architecture, especially modern—the filling up of an arch-head so as to admit of a square window or door being used.

**Tyndarion.** Tyrant of Tauromenium in the first half of the third century B.C. It was he who invited Pyrrhus, the King of Epirus, to Sicily, who landed at Taormina, 278 B.C.

**Tyndaris.** The great treasure-trove to intelligent visitors to Sicily, because it has splendid Greek and Roman ruins which hardly any stranger sees. It was founded 395 B.C. by Dionysius I. of Syracuse for the remnant of the exiles from Messene in the Peloponnesus. See below, p. 571.

**Types.** The types in Sicily often betray the origin of the people in the district. In certain districts, for instance, especially in mountain towns, the ancient Greek type is very strong. In certain others, in the west of Sicily, the Arabic type is strong. Round Modica you can see a Berber element. The type of the province of Messina is considered the most beautiful. There are several settlements of Albanian and Epirot Greeks who came to Sicily in the fifteenth century to escape the Turks. They keep not only their type, but their costume, their customs, and their language. The dialect is as unchanging as the type. The French element has survived at Sperlinga since the massacre of the Sicilian Vespers in 1282; and Lombard in several places since the time of King Roger. See Chap. IV.

**Typhoid** is sometimes rather troublesome in Sicily in the summer, and you do not wonder at it when you see the sanitary condition of places like Patti. But you hear nothing of it in the winter and spring.

**Tyracia.** Perhaps identical with Trinacia (q.v.), the modern Aidone.

## U

**Umberto Primo**, after whom most Sicilian towns have named a street, is the late King of Italy.

**Umbilicus Siciliæ** (Enna, or Castrogiovanni). Cicero (*Verres*, II. v. 48) says: "Qui locus, quod in media est insula situs, umbilicus Siciliæ nominatur." A stone at Castrogiovanni near the site of the Temple of Proserpine marking the exact centre of the island, is called the umbilicus, but it is not really the centre.

**Uniforms.** Sicily is a land of uniforms. Not only the soldiers, but the custom-house officers, police, custodes, scavengers, etc., have uniforms, and doubtless consider themselves part of the civil service. A hat with a glazed peak and a coloured band round it is still more widely distributed.

**Universities.** There are three universities in Sicily—those of Palermo, whose date of foundation is uncertain, though its charter is known to have been confirmed by Philip V., 1637; that of Messina, mentioned in a decree of King Alfonso in 1596; and that of Catania, which has been on its present site since 1684, and claims to go back to Greek and Roman times.

**Urbino drug-jars.** See under Messina, which has an entire set, made in the sixteenth century for its hospital, now preserved in the museum.

**Ustica.** A volcanic island four hours distant from Palermo, with steamer communication twice a week. Used as a penal settlement. Freeman says: "Some writers add to the Aiolian group the solitary volcanic island, far to the west, Ustica or Osteôdes, the Isle of Bones, so called, men said, from a frightful tale of a body of rebellious mercenaries whom Carthaginian policy left there to perish. The name Ustica is old enough to be mentioned in Pliny and Ptolemy."

V

**Val.** Arabic *Vali*, a province. Sicily was formerly divided into three—the Val di Mazzara, comprising all the island west of a line drawn from Cefalù to Licata; the Valdemone, the eastern part north of Catania; the Val di Noto, the eastern part south of Catania.

**Val d' Ispica.** See under Ispica, p. 204. A valley of troglodyte dwellings and tombs, stretching most of the way from Modica to Spaccaforo.

**Valguarnera.** The name of a famous old Sicilian family whose beautiful villa at Bagheria is the show place there. The town from which they took their name has a stat. on the Palermo-Catania line. The town is 3 hours from the Assaro-Valguarnera Stat.

**Valledolmo, or Valle d' Olmo.** Stat. on the Palermo-Catania line, 10 kil. from the town, which was formerly a Norman fortress called Castello Normanno. It gets its name from the great elm tree near the church where Il Cutelli is buried.

**Vallelunga.** A stat. on the Palermo-Catania line. Called also Pratameno, and mentioned in history as far back as Frederick II.

**Valsavoia.** A junction where the Caltagirone line leaves the main line from Catania to Syracuse. The stat. for the Lake of Lentini (q.v.).

**Vandals in Sicily.** Syracuse was sacked by a body of Vandals, who had been settled by the Emperor Probus (A.D. 276-282) on the Euxine, and seized some ships to make their way to their home on the borders of Northern Germany and Northern Gaul. Gaiseric, King of the Vandals, who had established a Teutonic kingdom in North Africa in 439 and made Carthage his capital, restored it to something like its old position. He invaded and plundered Sicily many times. Theodoric gave Lilybæum as the dowry to his daughter when she married the Vandal king Thrasimund. In 533 Belisarius made Sicily his base for his expedition against the Vandals.

**Vandyck in Sicily.** There are a good many Vandycks in Sicily in various private collections, and not a few churches in Palermo have pictures by him on religious subjects, notably S. Catarina, which has a beautiful work, and the Oratorio del Rosario, next to S. Domenico, which has the famous altar-piece, painted by Vandyck at twenty-five, representing the Virgin with S. Domenic, etc. Murray says: "The incongruous incident of the boy holding his nose and running away from a skull, which startled him as he was picking flowers, illustrates the fate of the artist himself, who was driven from Sicily by the plague, and obliged to finish his picture at Genoa. There is a Vandyck in the Villafranca Palace.

**Van Eyck.** The famous Van Eyck in the Palermo Museum, one of the finest of medieval cabinet pictures, is now generally attributed to Jan Mabuse. If he was, as alleged, the master of Antonello da Messina, and taught him the use of oil-painting, which Antonello introduced into Italy and Sicily, he is the father of Sicilian painting.

**Vegetable hawkers** are a great feature in Sicily, especially the sellers of artichokes, fennel, broad beans, and broccoli. The artichoke hawkers frequently sell them cooked. They have wonderful cries, broccoli sellers in particular. Sicily is the land of musical costermongers.

**Vegetable shops** of Sicily. The most picturesque in Italy. They make wonderful parterres of the brilliant-hued vegetables and fruit, sloping up from the floor in front to the ceiling at the back.

**Vegetation.** The vegetation of Sicily has always been famous. The ancients were duly acquainted with its extreme floweriness and well-

woodedness. The latter is not so conspicuous now. The pine woods mentioned by Theocritus have practically vanished, and the forests are relegated to the higher mountains, the Sicilian wishing to give all his ground to fruit trees, or sown crops, or pasture. But, on the other hand, a new element has crept into the scenery with the grey American aloe and the grey prickly-pears of the West Indies. These, with the grey olive and bluish-grey artichoke and silvery vermouth, give a charming grisaille effect to the landscape, which is most un-European. The luxuriance of the wild flowers is marvellous; and finally, as there is no tide there is no waste shore. The richness of the vegetation goes right down to the sea. See Chap. V.

**Velasquez**, the Sicilian. The name Velasquez in a Sicilian gallery generally means Giuseppe Velasquez of Monreale (1646-92), who painted so many of the pictures in the Royal Palace at Palermo, but there is a real Velasquez in the Palermo Museum.

**Vendetta**. The vendetta is a thoroughly Sicilian institution. It does not, of course, flourish in its original luxuriance. It has rather taken the shape of a single murder over a dispute or jilting a woman or stealing a mistress. Murders are very numerous, and murderers get off very lightly. Foreigners hardly ever suffer.

**Venera, S.**, is not Venus, though the populace always confuses them. Things which belong to Venus, like the Latomia at Syracuse, get attached to S. Venera.

**Venere**. The Italian name for Venus (q.v.).

**Venetico**. Venetico-Spadafora is a stat. on the Palermo-Messina line, the stat. for Spadafora (q.v.).

**Venti Settembre**. The numerous streets of this name in Sicily are called after the 20th September, 1870, the day on which the Italians entered Rome.

**Ventini**. Small barrels used by the farmers to bring in new wine to Marsala. They contain twenty quartucci ( $3\frac{3}{4}$  imperial gallons). See Quartucci.

**Venus**. The Roman goddess of love and beauty identified with the Greek Aphrodite and the Phœnician Ashtaroth, or Astarte. The latter having been a popular goddess in Sicily, the worship of Venus was firmly impressed on the Sicilians, and one of her principal temples in the ancient world, which gave her her title of Erycina Ridens, was situated upon Mount Eryx, near Trapani, now Monte S. Giuliano (q.v.). See Aphrodite. Though no other important temples of Venus have been recorded, we come across her name constantly in the peasants' names of things, showing how deeply impressed she was upon ancient Sicily. See below, Venus Anadyomene.

**Venus Anadyomene**, or **Landolina Venus**. So called from having been discovered in the Villa Landolina, is one of the most beautiful of the antique statues of the goddess. Its back is considered the best of all. It is preserved in the Syracuse Museum.

**Verga, Giovanni**. A Sicilian novelist. Born in Catania, 1840. Chambers says: "Of his numerous novels and tales, some of which illustrate the humours and passions of country life (as *La Vita dei Campi*, 1880, and *Novelle Rusticane*, 1883, from which comes the story of Mascagni's opera, *Cavalleria Rusticana*), the first to be translated was *The House by the Medlar Tree* (New York, 1890).

**Vermouth**. The silvery, velvety foliage of the vermouth bush marks a species of wormwood, closely resembling the English *Southern Wood* or Lad's Love (*Artemisia abrotana*). The common English wormwood (*Artemisia absinthia*), from which absinthe is made, is likewise found in Sicily.



**Verres.** A prætor of Sicily, whose extortions have become proverbial, owing to the magnificent oration of Cicero which secured his conviction. Cicero's *Verres* is one of our great storehouses of information. Verres became prætor in 73 B.C., and stayed in the island for three years. To use the words of Freeman, he cared nothing for the privileges of the town or the rights of particular men; he plundered everywhere; he practised every kind of extortion in collecting the tithe and buying the public corn which was needed to be sent to Rome. He committed every kind of excess; he imprisoned and slew men wrongfully. "There is reason to think that the extortions of Verres really tended to the lasting impoverishment of the island. But the most striking thing at the time was his plunder of the choicest and most sacred works of art. He professed to be a man of taste, and in that character he robbed cities, temples, and private men. And all this while he neglected the common defence of the province, and let pirates sail freely into Sicilian havens." Cicero secured his condemnation, but he escaped the consequences by voluntary exile to Massilia. He was finally put to death by Mark Antony in his proscription. See under Syracuse, Segesta, Messina, Tyndaris, Termini, etc.

**Vespers, Sicilian, the Massacre of.** The massacre of the French on Easter Monday, A.D. 1282. See under Sicilian Vespers.

**Vetches.** The Sicilian vetches are as beautiful as they are numerous. You find them like crimson velvet, white, lemon-coloured, puce and white, pink and white, pink and puce, red and puce. They are as variegated as sweet peas; but they do not grow large though they cover so much ground.

**Viceroy, Spanish.** Sicily was governed by Spanish Viceroyes from the fifteenth century to the year 1734. Their portraits are preserved in the Royal Palace in the first room. See Spanish Viceroyes.

**Victor Emmanuel II.** became King of Sicily in 1861. All the Victor Emmanuel streets are named after him. The rooms he occupied in the Royal Palace at Palermo are kept exactly as he left them.

**Victor Emmanuel III.** The present king. As Prince of Naples he visited Palermo two or three times. As is well known, the king is an expert antiquary, taking a particular interest in ancient coins, in which his island kingdom excels all countries, ancient and modern. Pictures of the king and queen, as well as that of the Madonna, are found in almost every poor Sicilian house.

**Vigilia, Tommaso di.** A charming fifteenth-century Sicilian artist. Died in 1497. There are some delightful frescoes by him in the Palermo Museum with much of the charm of Lo Spagna's. Besides the frescoes in the Museum there are paintings by him in the Carmine and SS. Annunziata at Palermo.

**Vigilius, Pope, 537 A.D. to 555 A.D.** Appointed by the influence of Belisarius; is chiefly concerned with Sicily as having driven Belisarius into sending the expedition commanded by Liberius and afterwards by Artaban for the relief of Italy and Sicily. He died at Syracuse A.D. 555. He purchased his Papacy by paying two hundred pounds of gold. (Gibbon.)

**Vigo, L.** An author whose *Raccolta amplissima di canti popolari Siciliani* (1870-74) alone contains six thousand songs, with besides a good bibliography of books in the Sicilian dialect. (Chambers.)

**Villa.** In Sicily *villa* means garden. It may or may not have a house on it. The Sicilian word corresponding to our villa is *casina* or *villino*.

**Villafranca, Prince of.** A well-known Sicilian reformer. His principality is now held by the Principe d' Uccria. Garibaldi on entering Palermo went to the huge Villafranca Palace on the Piazza Bologni, facing the post office.



**Villafranca-Sicula.** Nine hours by mail-vettura from Corleone Stat. Founded in the fifteenth century. Rich in marbles and agates. Unimportant.

**Villages.** There are hardly any villages in Sicily except on the outskirts of great towns—squalid suburbs full of washing and filth. The country Sicilian lives in cities on the mountain-tops for good air and security, and rides down to his work on an ass or a mule.

**Villareale.** A Sicilian sculptor.

**Vincenzo da Pavia,** or Vincenzo il Romano, a sixteenth-century Palermo painter. His real name was Ainémolo (q.v.).

**Vines.** There are immense quantities in Sicily. In recent years the Government has been laying out Viticole nurseries for the introduction of American vines which are unaffected by the phylloxera. Other grapes can be grafted on to the American stock.

**Vineyards.** In Sicilian vineyards the gooseberry-bush way of growing vines is popular. See under Wines.

**Virgil.** The Third *Æneid*, lines 684 *ad finem*, is devoted to an itinerary of the Sicilian coast from Messina round the south and up the west to Drepanum (Trapani).

“On the other hand, the commands of Helenus warn them not to continue their course between Scylla and Charybdis, a path which borders on death on either hand; our resolution therefore is to sail backward. And, lo, the north wind, commissioned from the narrow seat of Pelorus, comes to our aid. I am wafted beyond the mouth of Pantagia, fringed with living rock, the bay of Megara, and low-lying Tapsos. These Achæmenides, the associate of accursed Ulysses, pointed out to us, as backward he cruised along the coasts that were the scene of his former wanderings. Before the Sicilian bay outstretched lies an island opposite to rough Plemmyrium; the ancients called its name Ortygia. It is said that Alpheus, a river of Elis, hath hither worked a secret channel under the sea, which river, disemboguing by thy mouth, O Arethusa, is now blended with the Sicilian waves. We venerate the great divinities of the place, as commanded, and thence I pass the too luxuriant soil of the overflowing Helorus. Hence we skim along the high cliffs and prominent rocks of Pachynus, and at a distance appears the Lake Camarina, by fate forbidden to be ever removed; the Geloian plains also appear, and huge Gela, called by the name of the river. Next towering Acragas shows from far its stately walls, once the breeder of generous steeds. And thee, Selinus, fruitful in palms, I leave, by means of the given winds; and I trace my way through the shadows of Lilybæum, rendered dangerous by many latent rocks. Hence the port and unjoyous coast of Drepanum receive me. Here, alas! after being tossed by so many storms at sea, I lose my sire Anchises, my solace in every care and suffering. Here thou, best of fathers, who in vain, alas! I saved from so great dangers, here thou forsakest me spent with toils. Neither prophetic Helenus, when he gave me many dreadful intimations, nor execrable Celæno, predicted this mournful stroke. This was my finishing disaster, this the termination of my long tedious voyage. Parting hence, a god directed me to your coasts. Thus father *Æneas*, while all sat attentive, he, the only speaker, recounted the destiny allotted to him by the gods, and gave a history of his voyage. He ceased at length, and, having here finished his relation, retired to rest.”

Nearly the whole of the Fifth *Æneid* is devoted to Drepanum and Mount Eryx, apropos of the funeral games of Anchises. See under Trapani and Eryx, Cyclops, Etna, etc.

**Virgin.** The virgin plays a great part in Sicily, which, like other Greek countries, had a preference for virgin patrons. The patron of the Dorian race was Diana. But the Madonna is chiefly identified with Ceres.

**Visiting-cards.** A good supply of these is necessary. When anyone too well off to take a tip does you a service, the courtesy which he most appreciates is your visiting-card. You cannot get cards well printed in Sicily. The Sicilians used visiting-cards or their paper equivalents, often with an illustration, in the eighteenth century.

**Vittoria.** A leading city in the south of Sicily with a stat. on the Syracuse-Licata line, with mail-vettura to Biscari in 1 hour 50 minutes. It is 8 miles from the ruins of Camarina (q.v.). Though only founded in the seventeenth century, it is recognised as a town of the second class in Sicily.

**Vizzini.** One hour by mail-vettura from the Vizzini-Licodia Stat. on the Caltagirone line. From Vizzini-Licodia Stat. there are mail-vetture to Licodia-Eubea, 1½ hours; Buccheri, 3½ hours; Ferla, 4 hours; Monterosso-Almo, 3 hours. Vizzini is perhaps the ancient Bidis. There are a Gagini and some good pictures in its churches. Very beautiful agates are found in the river which encircles it.

**Vomitories.** The vomitories are the entrances into the auditorium of a Greek or Roman theatre. They come up from below and divide the *cavea* into several blocks.

## W

**Walls.** Sicily is a land of ancient walls. They go back to the earliest ages. (1) The so-called Cyclopean walls, built of immense polygonal stones by Sicanians, Læstrygonians, Pelasgians, and Phœnicians, or what not. Examples of these megalithic walls are to be found at Cefalù, Eryx, Palermo, Via Candelai, etc. (2) Sikelian walls, also built of polygonal stones, but smaller and well finished. Splendid examples at Naxos, half an hour from Giardini Stat., and at Taormina below the road outside the Messina Gate. (3) Greek. Built with fine squared masonry without any mortar; fine examples at Syracuse, the Castle of Euryalus and Walls of Dionysius and Temple of Ceres. The stones of the temple cellæ are as a rule small, but beautifully even, and were largely imitated by fifteenth-century masons, as anyone can see by comparing the church of S. Pancrazio and the Pal. Corvaja at Taormina. Extensive Greek city walls are to be found at Selinunte and Tyndaris. (4) Eryx (Monte S. Giuliano) is singularly interesting as still being surrounded by its Phœnician wall, which was only retopped by Roman and medieval fortifiers. (5) The ordinary Roman wall of small bricks strengthened with courses of tile is not common in Sicily, though there are a fair number of Roman stone walls, as in the amphitheatres at Syracuse and the Ginnasio at Tyndaris. (6) Medieval. There are quantities of medieval walls in Sicily. The Arab masons of the Normans built splendidly like the masons of antiquity. The medieval walls of Sicily are poor masonry as a rule, their age being chiefly recognisable by the arches of their gates. As all Sicilians can build, and the island is a mass of building-stone, walls were put up in a great hurry in moments of great danger. Taormina has picturesque medieval walls with beautiful pointed gateways. (7) Spanish period. The best walls in Sicily were built by the Spaniards, who were mighty fortifiers. The portions of the walls at Palermo between the Teatro Massimo and the Royal Palace are an example of the tremendous bastions of the Spaniards. But even they are nothing to the walls of the Rocca Guelfonia

at Messina, which look in places about a hundred feet high. (8) The house walls of the Greek and the modern walls appear to have been built in the same way. A wall is built very rapidly of small unhewn stones without any mortar, which is then stuccoed. This would account for the total disappearance of the dwelling-houses at Achradina, at Syracuse, where there has been no subsequent building to conceal the ruins. In the course of ages the stucco dissolved and blew away, and the stones fell on the ground, where they lie by the ton a few inches apart.

**Walter of the Mill.** The English Archbishop of Palermo in the twelfth century. See under Offamilia.

**Washerwomen.** It is always washing-day in Sicily. If you have no soap and only one or two sets of garments and plenty of running water in the ditches, not to say aqueducts, this is the simplest way. Wherever there is any water handy you see rows of Sicilian women washing. They carry the linen to and from their houses in great bundles on their heads, and generally dry their clothes on the prickly-pears. At Madame Politi's they use the rosemary and lavender hedges.

**Water.** The water in Sicily, except at Palermo, the Villa Politi, Syracuse, and a few other places, is not safe to drink, though Messina will have a splendid supply open about May. Everybody uses syphons, or if they mistrust them also as being made from the local water, the celebrated Nocera water or foreign mineral waters, though there are excellent mineral waters in Sicily if they were sufficiently known. In a few years' time all Europe may be drinking them. Almost the whole of Sicily is a spa.

Some cities still use the ancient Roman aqueducts. Sicily is full of springs—ferruginous, sulphureous, acid, etc. There must be thousands of mineral springs. The water in Sicily flows in springs, not rivers. There are a good many bathing establishments with medicinal springs highly valuable for cutaneous and rheumatic diseases. Some of them, like the baths at Sciacca, the baths of ancient Selinus, and at Termini, the baths of ancient Himera, etc., have been in use since the times of the ancient Greeks continuously. See Rivers, Baths, etc.

**Water-carriers.** The *acquajuolo* (q.v.) is a great institution in Sicily. In Palermo (q.v.) he takes about a beautiful table with brass fittings and a water-jar of old Greek shape. In Syracuse he has funny little barrels on a low truck drawn by a minute Sardinian ass. At Girgenti and Palazzolo the water is carried in panniers on asses in huge vases of the old Greek shape. These people sell water, but the poor send their women to draw water at the public fountains, which make one of the most picturesque features in Sicily. At Taormina women carry jars holding several gallons of water on their heads. At Calatafimi they carry them on the shoulder. In some places they carry them on the hip.

**Water-towers.** The Saracenic water-towers of Palermo are wonderfully picturesque. They are collections of pipes in a sort of stone obelisk which takes beautiful shapes and colours with antiquity and is covered with maiden-hair. See under Palermo and under Saracens.

**Weights and Measures.** In out-of-the-way parts, from the Castle of Maniace to the wine baglj of Marsala, the natives persist in using the old Bourbon weights and measures, though those of the decimal system are kept at large establishments for the enjoyment of the Government Inspector. The quartuccio takes the place of the litre, and even money is often reckoned in onze and tari.

**Wells.** Sicily is naturally full of wells to supply the great *gebbie*, or plastered stone tanks, used in irrigation. At certain places, like Girgenti and Cefalù, you see an immense number of bottle-shaped cisterns for collecting rain-water. They have wells in the cities, too, which cause typhoid, as the Sicilians are not very careful about such matters. They still use the methods invented by Archimedes for filling their *gebbie*.

**Wheels hung with bells** are still used in the service of many Sicilian churches, notably the cathedral at Syracuse. An easily examined one hangs in S. Giovanni dei Lebbrosi just outside Palermo, and at S. Maria di Gesù, the Campo Santo of the nobles.

**Whitakers of Sicily.** The principal foreign family in the island; connected with it for a century. The great wine business of Ingham, Whitaker and Co., Marsala and Palermo, belongs to them. Three of the brothers reside in Palermo. Commendatore Joshua Whitaker, head of the firm, Vice-President of the Bene Economico (q.v.), is owner of the fine Venetian palace in the Via Cavour. Commendatore J. J. S. Whitaker, F.Z.S., chief supporter of the Palermo Society for the Prevention of Cruelty to Animals, the well-known ornithologist, author of *The Birds of Tunisia* (Porter, 1905), lives at Malfitano (pp. 276 and 434) and owns Motya (p. 237). Commendatore R. Whitaker lives at Villa Sofia (q.v.).

**White surplices**, or robes resembling them, are used in most religious and funeral processions by the laymen who take part in them.

**Wild flowers.** See Chapter V. and under *Vegetation*.

**William I. of Sicily** (the Bad). Son of King Roger, reigned from 1154-1166. His reign was marked by domestic rebellions and loss of Roger's African conquests. He built the Zisa.

**William II.** (the Good), his son, reigned from 1165 to 1189. He made conquests in the East and was a great builder. The Cuba and the Cathedral of Monreale were built by him, and it was his English archbishop, Offamilia, who built the Cathedral and Church of the Vespers. William married Joanna, daughter of Henry II. of England.

**William III.**, son of King Roger's illegitimate son King Tancred, only reigned a short time before the Emperor Henry VI. dethroned, captured, blinded, and mutilated him. Dante puts him in *Paradiso* (Canto xx. 61)—

("And him thou seest on the down-sloping arch was William, whom that land deplorest which weepeth for that Charles and Frederick live" (Dent's Temple Classics, trans.).

**William II., the German Emperor.** Visited Sicily in 1896 in his yacht, the *Hohenzollern*, but only attended a performance of one of his musical compositions in the Politeama and paid a visit to Malfitano. He paid a lengthy visit to Sicily in 1904.

**Winds.** The most noticeable are the worst—the rough and bitter east wind called Levante (q.v.); the fierce north-west wind, called Maestrale (q.v.); and the oppressive south-east wind known as Sirocco (q.v.).

**Wines.** There is an immense quantity of wines produced in Sicily, besides the famous Marsala wine of commerce. Some of them, such as the white Mascali wines, and the red Terreforti wines (q.v.), are exported a good deal. Many of them are very agreeable. The *Vin ordinaire* included in pensions and hotels is generally drinkable to people sufficiently unfastidious to go to hotels where they give pension. Wine is, of course, cheap.

**Wine-making.** See under Marsala.

**Wine-jars and jugs.** As in the times of the Greeks and Romans, the poor use common earthenware wine-jars of old Greek shapes. The wine-jugs of Sicily are perfectly charming, and old ones are much sought by collectors. They are almost the shape of a coffee-pot and made of a blue-and-white majolica of beautiful forms and colours and patterns. Some of them are centuries old.

**Wine-shops.** The bush is used in Sicily as elsewhere for the sign of a wine-shop, notably at Castrogiovanni. At Modica they use the red flag. Sicilian wine-shops nearly always sell bread and other kinds of food patronised by the poor. At Palermo and elsewhere they whiten the ends of the barrels and then paint saints on them. Wine-shops often sell forage. You hardly ever see any over-drinking or rowdiness going on.

**Wolves** are still found in the Madonian Mountains and other sufficiently wild places, the only formidable wild animals of Sicily.

**Women.** Most of the carrying in Sicily is done by women, who carry everything on their heads.

**Wood-carving.** There is some fairly good wood-carving in Sicily, but it is mostly effective rather than fine, as, for example, the carvings in the church of S. Domenico at Taormina. But the room devoted to this in the Museum at Palermo is not very encouraging. The choir-stalls of the cathedral at Catania are among the best examples in the island.

**Wormwood.** The wormwood (*Artemisia absinthia*) grows freely in Sicily. See Vermouth.

## X

**Xiphonia.** Augusta stands on the site of the ancient Xiphonia. There are no vestiges left.

**Xuthia.** Founded by Xuthus, son of Æolus. Remains of it are found near the ancient Lentini.

## Y

**Yuccas.** The palm-like yucca grows most luxuriantly in Sicily. There are splendid specimens in Palermo in the Orto Botanico and gardens of the Messrs. Whitaker, Sig. Florio, and Count Tasca. Several of them grow from one stem.

## Z

**Zabbara,** the Agave. In certain parts of Sicily, as in Mexico, they make a strong cord of it, which they use for seating chairs, etc.

**Zambuca.** See Sambuca.

**Zancle.** The original name of Messana, the modern Messina, founded 732 B.C. See under Messina. So called from the sickle shape of the harbour, Zancle meaning a sickle.

**Zapylon.** A corruption of Hexapylon. See under Syracuse.

**Zeuxis of Heraclea.** The greatest painter of antiquity. The Sicilians claim Heraclea-Minoa to be the city of his birth, but most scholars think he was born at the Italian Heraclea. His masterpiece, the Alcmena, was painted for the Temple of Hercules at Girgenti.

**Zisa.** An exquisite Saracenic palace at Palermo, erected by William the Bad. See under Palermo.

**Ziyadet Allah,** the Aglabite, Prince of Kairawan, was invited by Euphemius of Syracuse, who aspired to the empire, to invade Sicily. The Saracen invasion of 827 A.D., which resulted in the conquest of Sicily, was the consequence.

**Zucco Montelepre.** A stat. on the Palermo Trapani line. The property of the Duke of Orleans.



ZANCLE, THE SICKLE-SHAPED HARBOUR OF MESSINA

## THINGS OF CASTROGIOVANNI

CASTROGIOVANNI should be visited as late as possible, being one of the highest towns in Sicily, 3,270 feet above the sea. It is two miles from the stat. on the Palermo-Girgenti and Catania-Girgenti lines. The coach service from the stat. and the hotel used to be equally bad, but Mr. Von Pernull, Cook's correspondent in Palermo, has an idea of opening a hotel here with a motor service to the railway station, meaning to make it a summer station - a thing much needed in Sicily.

Castrogiovanni is the ancient Enna, a Sikel or Sicán town founded in pre-historic times, which was seized by the Syracusans in 403 B.C.

It joined the league under Acragas against Agathocles. It was captured by the Carthaginians in the First Punic War, 258 B.C., and then by treachery by the Romans. In 214 B.C. L. Pinarius, the Roman commander at Enna, learning that they meant to revolt and betray the garrison to Carthage, assembled the inhabitants together in the theatre and massacred them. In 134 B.C. Enna once more became famous as the headquarters of the revolvers in the First Slave War, and remained in their hands for two years. In 837 A.D.



the Saracens, aided by Euphemius, the Syracusan who invited them to invade Sicily, tried to take Enna unsuccessfully. But twenty-two years afterwards, in 859, it was betrayed to their commander, Abbas-ibn-Fahdl. In 1080 the Normans took it. Frederick II. of Aragon, King of Sicily, was much here in his wars against the Angevins. He built the great keep called the Rocca in 1300. Goethe was here in 1787; and Newman for six weeks, during which he almost died of fever, in 1833. The name Castrogiovanni is a corruption of the Saracen Casr-Janni, the fortress of Enna, and must therefore have become attached to it in Saracen times, though the exact date is not known. As the rock is of immense height and only accessible in a few places and extremely well supplied with water, it was one of the strongest natural fortresses imaginable before modern artillery. But until Saracen times it does not seem to have stood any great sieges.

When the Saracens landed in Sicily, the imperial troops took refuge in Castrum Johannis. Roger only took the city by the treachery of its governor, Hamud. The site of it and its sister city, Calascibetta, is the finest imaginable. They tower up from the fields of Enna and the sacred Lake of Pergusa, and are surrounded by a sea of wild hills dominated by Etna, and sheeted with almond-blossom in spring.

**Amphitheatre.** Stood in front of the castle of Manfred; part of the enclosure remains, surrounded by a red wall. Here in 214 B.C. the Prefect L. Pinarius slaughtered nearly all the citizens, having learnt their intention to betray his small Roman force to the Carthaginians.

**Annunciation of the Virgin Mary** said to have taken place in the church of S. Spirito (q.v.).

**Apostles, the twelve.** The cave where they used to meet. Also in S. Spirito (q.v.).

**Calascibetta** is the twin town on the opposite hill. A favourite summer residence of Peter II. of Aragon, who died there in 1342.

**Carthaginians, the.** Enna was captured by them in the First Punic War, 259 B.C.

**Cathedral.** Properly only the Chiesa Matrice. Dates mostly from the fourteenth and fifteenth centuries. The exterior of the apse is Sicilian-Gothic. It has a richly carved ceiling, but not interesting. The best thing is the marble pulpit, standing on a pedestal with six sculptured faces which support six rather fine angels who form the brackets on which the pulpit stands. The carving and inlaying of the marble pulpit are good. The sacristy has good carved oak cupboards of 1735.

**Ceres** (with whom is identified the Greek Demeter), the Goddess of Corn, mother of Proserpine, had the chief seat of her worship of Enna. There was a famous image of her in brass which Verres carried off. Pilgrims came from all parts of the ancient world to the shrine of Ceres at Enna.

**Ceres, Temple of.** There are no remains on the site, which is admitted to be the great white rock with the level top across a little ravine from King Manfred's castle. But there are steps cut to the top of the rock, which is levelled for the foundations. Two columns are preserved in the church of S. Biagio, which embodies some of the building of the tribunal used by Cicero in the process against Verres.

**Ceres, images of.** There is in the museum an ancient Roman image of Ceres holding Proserpine, which until recent years was used for Our Lady and the Infant Christ, and furnished the model for the pose of the Madonna most in use in Italy to this day—said to have been invented by Praxiteles.



**Churches** (thirty-six in number)—

*The Anima Santa.* Next to S. Tommaso.

*S. Benedetto.* In the main street going up to Manfred's castle.

*S. Biagio.* Contains two columns of the Temple of Ceres. The Prospetto of the sacristy is formed of the antique apophyge, well preserved, and the tribunal in which Cicero collected the charges against Verres and promised the Sicilians, especially the men of Enna, that he would do his best for them.

*S. Chiara.* In the same street. Franciscan nuns' church, with light, lofty Renaissance front. Large tile pictures on the floor of a mosque struck by lightning, and one of the first steamers. Fine crucifix, second chapel on the left. Handsome grills to the nuns' galleries.

*S. Giovanni.* In a by-street. Rich Sicilian-Gothic tower.

*S. Maria del Popolo.* Half-way down the hill beyond Frederick II.'s castle. The people's church; has a great fair on September 13th and 14th. Rock tombs abound on the mountain slopes round it. It has a picturesque courtyard and a Roman arcade built to cover a sacred spot where a fresco of the Crucifixion was discovered in the Middle Ages; but it is medieval, not antique. Quantities of wax arms and legs and other offerings. Church well worth a visit. Washing pools just below.

*S. Michele.* Quaint little oval church with fine old Spanish arabesqued tiles on the floor. In the centre S. Michael threatening the devil with a staff. Rather a pretty interior.

*S. Spirito.* This church has an inscription: "R. hic domus dei est et porta cœli A.D. 1817. Ædificata est domus domini supra verticem montium et venient ad eam omnes gentes. 1817." The date does not prevent the hermit who shows you over the church pointing out the spot where Our Lady received the Annunciation and the stove at which she was cooking, and the nine green tiles on which she was standing. You are also shown the crown of thorns. None of them have any pretence to antiquity. At the back of the church is a vault in the rock where he shows you the niches in which the twelve apostles sat; though it is doubtful if the vault goes back to Roman times. It is a dear little church with a queer little avenue and campanile; terribly poverty-stricken, but well worth a visit in spite of its absurd pretensions.

*S. Tommaso,* next to the Anima Santa; has a fine Gothic tower and elegant loggia.

**Cicero at Enna.** For his tribunal, see under Churches, S. Biagio. See also under Umbilicus. He called it the navel of Sicily. In his *Verres*, Bohn's translation, he says:—

"It is an old opinion, O judges, which can be proved from the most ancient records and monuments of the Greeks, that the whole island of Sicily was consecrated to Ceres and Libera. Not only did all other nations think so, but the Sicilians themselves were so convinced of it that it appeared a deeply rooted and innate belief in their minds. For they believe that these goddesses were born in these districts, and that corn was first discovered in this land, and that Libera was carried off, the same goddess whom they call Proserpine, from a grove in the territory of Enna, a place which, because it is situated in the centre of the island, is called the navel of Sicily. And when Ceres wished to see her and trace her out, she is said to have lit her torches at those flames which burst out at the summit of Ætna, and carrying these torches before her, to have wandered over the whole earth. But Enna, where those things I am speaking of are said to have been done, is in a high and lofty situation, on the top of which is a large level plain and springs of

water which are never dry. And the whole of the plain is cut off and separated, so as to be difficult of approach. Around it are many lakes and groves, and beautiful flowers at every season of the year, so that the place itself seems to testify to that abduction of the virgin which we have heard of from our boyhood. Near it is a cave turned towards the north, of unfathomable depth, where they say that Father Pluto suddenly rose out of the earth in his chariot and carried off the virgin from that spot, and that on a sudden, at no great distance from Syracuse, he went down beneath the earth, and that immediately a lake<sup>1</sup> sprang up in that place; and there to this day the Syracusans celebrate anniversary festivals with a most numerous assemblage of both sexes. . . .

“For thoughts of that temple, of that place, of that holy religion come into my mind. Everything seemed present before my eyes, the day on which, when I had arrived at Enna, the priests of Ceres came to meet me with garlands of vervain and with fillets; the concourse of citizens, among whom, while I was addressing them, there was such weeping and groaning that the most bitter grief seemed to have taken possession of the whole. They did not complain of the absolute way in which the tenths were levied, nor of the plunder of property, nor of the iniquity of tribunals, nor of that man’s unhallowed lusts, nor of his violence, nor of the insults by which they had been oppressed and overwhelmed. It was the divinity of Ceres, the antiquity of their sacred observances, the holy veneration due to their temple, which they wished should have atonement made to them by the punishment of that most atrocious and audacious man. They said that they could endure anything else; that to everything else they were indifferent. This indignation of theirs was so great that you might suppose that Verres, like another king of hell, had come to Enna, and had carried off, not Proserpine, but Ceres herself. And, in truth, that city does not appear to be a city, but a shrine of Ceres. The people of Enna think that Ceres dwells among them, so that they appear to me not to be citizens of that city, but to be all priests, to be all ministers and officers of Ceres.”

**Coins.** The coins of Enna are not important. Most, if not all, have a female figure bearing a torch, as might have been expected.

**Crown of thorns.** Said to be kept at S. Spirito. See under Churches.

**Damophilus.** A wealthy slave-owner at Enna. The cruelties of him and his wife brought about the First Slave War (q.v.).

**Demeter.** See Ceres.

**Diodorus Siculus.** See below, *Fields of Enna*.

**Enna.** Called by Freeman, Henna. The ancient city of Sikel origin, whose site is occupied by the modern Castrogiovanni. It and its great Temple of Ceres come into Cicero, Diodorus, Virgil, Ovid, etc. The date of its origin is unknown. Of classical Enna we have nothing but the sites of the Temples of Ceres and Proserpine, and the theatre, a couple of columns of the Temple of Ceres, and some of the tribunal of Cicero (q.v.) in S. Biagio, and a few Roman remains near the church of S. Maria del Popolo. See under Cicero, and History.

**Enna, the Fields of.** The plain round the Lake of Pergusa, where Pluto is said to have carried off Proserpine. See under Pergusa. Both Ovid and Claudian make Plutarch carry off Proserpine here. The exact spot assigned by local tradition as the scene of the event was a small lake surrounded by lofty and precipitous hills about five miles from Enna, the meadows on the sides of which abounded in flowers, while a cavern or grotto hard by was

<sup>1</sup> *The Fountain of Cyane.*

shown as that from which the infernal king suddenly emerged. This lake is called Pergus by Ovid and Claudian, but it is remarkable that neither Cicero nor Diodorus speaks of any lake in particular as the scene of the occurrence. The former, however, says that around Etna were "lakes, and numerous groves, and a wealth of flowers at all times of the year." Diodorus, on the contrary, describes the spot from which Proserpine was carried off as a meadow abounding in flowers, especially odoriferous ones, to such a degree that it was impossible for hounds to follow their prey by the scent across this tract. He speaks of it as enclosed on all sides by steep cliffs, and having groves and marshes in the neighbourhood, but makes no mention of a lake. The cavern, however, is alluded to by him as well as by Cicero, and would seem to point to a definite locality. At the present day there still remain the small lake in a basin shaped hollow surrounded by great hills, and a cavern near it is still pointed out as that described by Cicero and Diodorus. But the flowers have in great measure disappeared, as well as the groves and woods which formerly surrounded the spot, and the scene is described by modern travellers as bare and desolate (Smith's *Dictionary of Greek and Roman Geography*).

"In the first place, I would advise them never to venture abroad in the Fields, but in the Company of a Parent, a Guardian, or some other sober, discreet Person. I have before shewn how apt they are to trip in a flow'ry Meadow, and shall further observe to them that Proserpine was out a Maying, when she met with that fatal Adventure, to which Milton alludes, when he mentions

. . . that fair Field  
Of Enna, where Proserpine gathering Flow'rs,  
Herself a fairer Flow'r by gloomy Dis  
Was gather'd."

(Addison, in the *Spectator*, on the dangers to the Fair Sex of Maying.)

**Etna, view of.** There is a splendid view of Etna from the site of the Temple of Ceres.

**Eunus.** A slave of Antigenes of Enna, who headed the revolt known as the First Slave War. He raised 6,000 men. He was a prophet and a juggler, which gave him great influence, so that Cleon, a Cilician, who had raised an army in the south, and was a good general, willingly became his lieutenant. He took the title of King Antiochus, but he had the sense to take the counsel of a wise Greek slave named Achaus, and he left the fighting to Cleon, who defeated several Roman armies. They kept up the war from 134-131 B.C., but Cleon was killed in a sally from Tauromenium in 132, and Eunus, who escaped from the city when it was betrayed, was captured and died of disease in prison.

**Euphemius of Syracuse,** "the Emperor" (see under Syracuse), was killed in an assault on Enna.

**Frederick II. of Aragon, King of Sicily.** Built the great keep called the Rocca or Torre di Federico in 1300. He was often here in his war against the Angevins.

**Fucolare della Vergine.** The stove at which the Virgin Mary was cooking when she received the Annunciation. Preserved at S. Spirito. It is in the style of the early nineteenth century A.D.

**Goethe.** Was at Castrogiovanni on Sunday, April 29th, 1787. He made apparently no attempt to trace any of the ancient sites. He only talks about the geology and the vegetation, and, above all, of the accommodation. "The ancient Enna received us most inhospitably—a room with a paved floor, with shutters and no window, so that we must either sit in darkness or

be again exposed to the beating rain, from which we had thought to escape by putting up here. Some relics of our travelling provisions were greedily devoured, and the night passed most miserably. We made a solemn vow never again to direct our course towards never so mythological a name."

**Gothic architecture.** Castrogiovanni is rather rich in Gothic remains, notably the apse of the cathedral, the castles of Frederick II. and Manfred; the lovely old palace with a high walled courtyard and a processional staircase leading up to its *piano nobile*, in the main street almost opposite S. Chiara; a palace near the Piazza Lincoln; the church of S. Giovanni; and the church of S. Tommaso. S. Tommaso and the Anima Santa make a lovely artist's bit, as does the old palace near S. Chiara.

**Greek Settlement, the first,** was probably under Gelo, tyrant of Syracuse. It fell into the power of Syracuse 397 B.

**Henna.** See Enna.

**Hotels.** Up to this Castrogiovanni has had the worst hotel of any place visited by strangers in Sicily except Patti. But Mr. H. von Pernull, Cook's correspondent in Sicily, has examined a fine palace with a view of turning it into a first class hotel with a motor service from the railway station. The building is interesting; it was an old palace which had been a convent.

**Korè (Core).** The Maiden, or the Child. A favourite Greek name for Proserpine, who was also called the Mistress and the Saviour.

**Libera.** A name for Proserpine (q.v.).

**Madonian Hills.** A range on the north coast of Sicily, containing the highest peaks after Etna, visible from Castrogiovanni.

**Malaria.** Only at Pergusa (q.v.).

**Manfred's Castle, King.** The medieval castle with an area of about 30,000 square yards, close to the Rocca di Cerere. It is much older than Manfred's time, but it was refortified by him. It has a ring of medieval towers and is now the town prison. It has a splendid site and is strikingly picturesque. An artist's bit.



THE CASTLE OF KING MANFRED

**S. Marco, the Convent of.** A convent with a picturesque Renaissance façade where rooms are let to strangers. An artist's bit.

**Megallis**, the wife of Damophilus. See General Index. Their cruelties caused the outbreak of the First Slave War.

**Minorite Friars, the Monastery of.** The site of the Temple of Proserpine is in the grounds of the Minorite Friars, who will not allow ladies to see it. It is otherwise of no importance. Gentlemen should not waste time in seeing the convent.

**Montesi.** The people here and in other mountain towns call themselves Montesi. The men are among the finest in Sicily. See General Index.

**Monte Salvo.** In the garden of the Minorite Friars (q.v.). The site of the principal temple of Proserpine is here in a vineyard. There are no traces except the levelling of the top.

**Museum.** Castrogiovanni has an interesting museum, in which besides the great silver front which belongs to the high altar of the cathedral, they show you a statue of Ceres holding the child Proserpine in her arms, belonging to the Roman era, which was used for centuries as the Madonna and the Child Jesus, in spite of the child being a girl. It is not the only statue of the two goddesses used in Castrogiovanni in this way. And it is of enormous interest as being clearly the source from which the favourite Italian type of the Madonna holding the Child Jesus was taken. When we remember the fact that Proserpine was called the Saviour by the continental Greeks and that she had a resurrection, this extraordinary historical fact is emphasised. The masculine form Soter was often used as the feminine noun. It contains some other classical remains.

**Navel**, Castrogiovanni the navel of Sicily. See Umbilicus.

**Newman, Cardinal.** In 1833, John Henry Newman, afterwards Cardinal, spent six weeks at Castrogiovanni and almost died there. He was attended only by his faithful Neapolitan servant, Gennaro. The story of his illness there is told at considerable length in the letters and correspondence edited by his sister, Mrs. Mozley (Longmans, 1893.) He rode there from Catania on a mule.

Perhaps the most striking episode in his whole stay there was while he was recovering from the fever, when he put his head under the clothes to escape the church bells, and the people regarded the heretic, who afterwards became a cardinal of their own church, as a devil tormented by the sounds of Christian worship. (Sladen's *In Sicily*.)

**Normans at Castrogiovanni.** Roger the Great Count took Castrogiovanni in 1087, by the treachery or conversion of Hamud, the governor. He allowed himself to be led into an ambush. His men were spared and he was given an estate in Calabria. (Marion Crawford.)

**Ovid at Castrogiovanni.** Ovid, who was in Sicily for a year 25 B.C., has left us a description of the Lake of Pergusa. See below.

**Ombelico di Sicilia.** Cicero (*Verres*, 548) says: "Qui locus, quod in media est insula situs, umbilicus Siciliæ nominatur." The real centre of Sicily is the Monte Arsenale, 2,645 feet, near Castrogiovanni. A stone at Castrogiovanni near the site of the Temple of Proserpine, supposed to mark the exact centre of the island, is called the umbilicus.

**Pack-mules.** As the coach-road from the stat. to the city is very winding, much of the carriage up to it is done on pack-mules, which come up the ancient road, almost concealed in the rocks, dating back to Greek if not Sikelian times. Their harness is gorgeous with crimson and brass.



**Palaces.** Castrogiovanni has a number of palaces, but seemingly only one Gothic one of any importance. See Gothic.

**Pergusa.** The sacred lake in the fields of Enna, on whose banks Pluto carried off Proserpine. Its banks are now quite bare, and being employed for flax-steeping, very malarious. But the lake is full of fish and at certain seasons of waterfowl. Ovid in his *Metamorphoses* (Bohn's trans.), Book V., 385 *et seq.*, says: "Not far from the walls of Henna there is a lake of deep water, Pergusa by name; Cayster does not hear more songs of swans, in his running streams, than that. A wood skirts the lake, surrounding it on every side, and with its foliage, as though with an awning, keeps out the rays of the sun. The boughs produce a coolness, the moist ground flowers of Tyrian hue. There the spring is perpetual. In this grove, while Proserpina is amusing herself, and is plucking either violets or white lilies, and while, with child-like eagerness, she is filling her baskets and her bosom, and is striving to outdo her companions of the same age in gathering, almost at the same instant she is beheld, beloved, and seized by Pluto; in such great haste is love."

**Piazzas.** The principal square of the town is the Piazza Lincoln. As Sicily was freed by Garibaldi at the time that the American War commenced, the Sicilians are fond of naming things after Lincoln.

**Pinarius, L.** The Roman general who, in 214 B.C., hearing that the citizens intended to betray the city to Carthage, lured them into the theatre and massacred them.

**Pluto and Proserpine.** Pluto is said to have issued from a cavern in the earth near the Lake of Pergusa and to have engaged the attention of Proserpine with a hundred-headed narcissus. See Fields of Enna and Fountain of Cyane, under Syracuse.

**Proserpine, Temple.** On Monte Salvo (q.v.); no remains except the levelled site.

**Rocca, La.** The great octagonal tower built in 1300 by Frederick of Aragon, who was much here during his war with the Angevins. Kept locked to prevent robbers from lying in wait in it.

**Rocca di Cerere.** An isolated white rock at the end of the city beyond the castle of Manfred. On it stood the far-famed Temple of Ceres. The cutting of the rock to receive the temple is distinctly visible, though there are no architectural remains. Probably the Christians took care to remove every stone of the Temples of Ceres and Proserpine to eradicate their worship. This great white hewn rock standing out against a background of lordly mountains is, however, one of the most splendid and romantic objects in Sicily.

**Romans at Enna.** Enna was captured by the Romans by treachery in the First Punic War. See under History. It was of much importance under them, and played a conspicuous part in the Slave Wars. There are a few Roman remains in the church of S. Biagio and an arcade, etc., near the church of S. Maria del Popolo.

**Saracens.** Enna, then known as *Castrum Johannis*, defied the Saracens for thirty years. Euphemius of Syracuse, who had invited them over, was killed beneath the walls. In 837 the Saracens made a vain attempt to storm it. In 859 it was betrayed into the hands of Abbas-Ibn-Fahdl. It remained in their possession till 1087. When the Saracens landed in Sicily the imperial troops took refuge in *Castrum Johannis*.

**Sicanians.** Sicilian authorities consider Enna to have been a Sicanian town, but Freeman disagrees. As the Sikelians displaced the Sicanians, it is quite likely that both were correct.

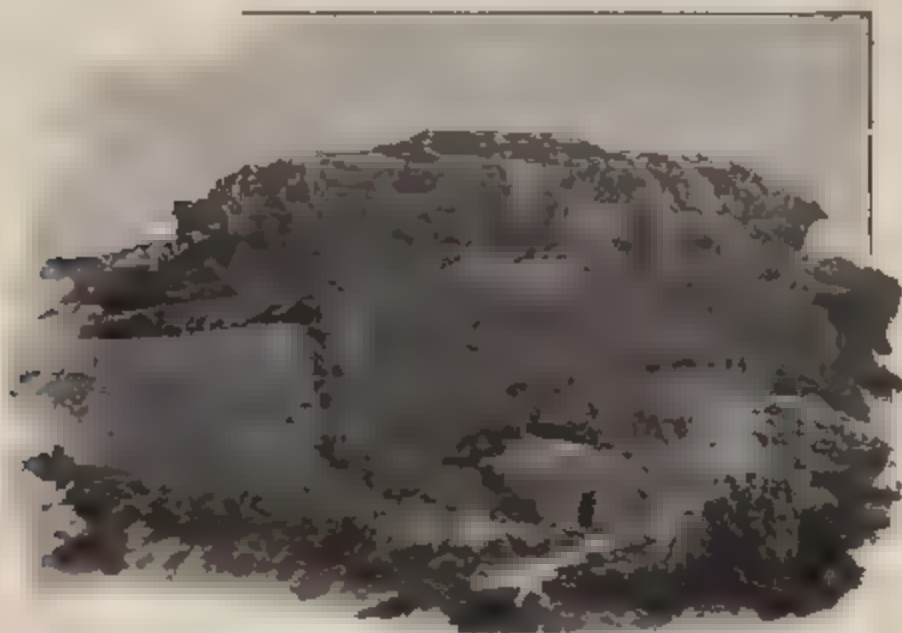
**Sicilian-Gothic architecture.** See under Gothic.

**Sikels and Sikel gods.** Freeman considers Enna to have been a Sikel town, and imagines Ceres and Proserpine to have had Sikel prototypes. But he says that their Sikel character has been quite lost in the process. The Sikels maintained their independence till 403, when the city was betrayed to Dionysius I.

**Slave Wars.** Enna was the focus of two slave wars—that under Eunus, 134-131 B.C., and that of 102-99. See General Index.

**Sulphur.** Castrogiovanni is the centre of a sulphur country. The sulphur workings make the mountains round look pink.

**Syracuse.** Enna became an outpost of Syracuse from 403 B.C.



THE ROCCA DI CERERE. ON WHICH THE TEMPLE OF CERES STOOD

**Theatre, site of.** In front of the castle was an amphitheatre, of which part of the area surrounded by a low wall remains. In this enclosed area—to-day full of briars and nettles—the Prefect L. Pinarius massacred the citizens, 214 B.C. The most natural site for the theatre was at the other end of the town under Monte Salvo, overlooking the holy Lake of Pergusa.

**Tiled pictures in churches.** Enormous pictures on the floors of the churches made up of numerous tiles are a feature of Castrogiovanni. At S. Chiara there is a tiled picture of a mosque struck by lightning and an old-fashioned steamer. At S. Michele (q.v.) there is a tiled picture of S. Michael and the Devil.

**Torre Pisano, the,** is a tower of the castle of Manfred on the site of the defeat of the Consul L. Piso by the slaves in the First Slave War.

**Verres.** Enna was one of the towns that suffered most by his depredations. Here Cicero received the charges against him. See above, Cicero, and in General Index under Cicero and Verres and S. Biagio.

**Virgin Mary and Ceres.** See above, under Ceres, Museum, etc., and in General Index under Ceres.



**Washing-pools.** Castrogiovanni has picturesque washing-pools down below the church of S. Maria del Popolo.

**Wine-bush.** A bush is the sign of a wineshop in Castrogiovanni.

**Women** are not much seen in the streets in Castrogiovanni. This is marked.

## THINGS OF CATANIA

CATANIA may be visited almost any time. The temperature is about 80 degrees in July and August. The best time to visit it is at the beginning of February. February 5th is S. Agatha's Day. On it and a few days previously there are splendid processions and ceremonies. S. Agatha is the patron saint. Catania was originally Catana. Hiero of Syracuse when he took it in 476 changed its name to Ætna, but it resumed its old name. It is a large, bright modern city with very interesting antiquities partly subterranean, which take some finding. Foreigners never stay there long, but might do so with advantage, for besides its own antiquities it has many famous ruins within easy reach. Short railway journeys take you to the stations of Centuripe (q.v.), Agira (q.v.), Paternò (q.v.), Misterbianco (q.v.), Adernò (q.v.), Acireale (q.v.), etc. And it is the best starting-place for expeditions to the sacred Lake of Palici (q.v.) and Caltagirone (q.v.). It is, of course, the town par excellence for Etna. Cabs are very cheap.

**HISTORY.**—Catana, founded 730 B.C. from the Sicilian Naxos. A Chalcidian city.

B.C.

476 Taken by Hiero I. of Syracuse, and its inhabitants deported to Leontini. Name changed to Ætna. Laws of Charondas repealed. Repeopled with 10,000 Peloponnesians.

461 Ducetius drove out Hiero's colonists and restored the original inhabitants.

415-413 Catana headquarters of the Athenians in Sicily.

403 Taken by Dionysius, inhabitants sold as slaves, city given to his Campanian mercenaries.

396 On approach of great Carthaginian armament under Himilco and Mago, the Campanians founded a new town of Ætna, perhaps on site of the Sikel Inessa. Mago defeated Leptines, the brother of Dionysius, in a great sea-fight off Catana, which he captured.

339 Timoleon expels the tyrant Mamercus. First town to open its gates to Pyrrhus.

263 One of the earliest towns to submit to the Romans in the First Punic War.

133 Concerned in the Slave War.

121 Terrible eruption of Etna.

21 Suffered severely from ravages of Sextus Pompeius. Augustus settles a colony of veterans there.

44 S. Berillo, sent by St. Paul, converts Catana to Christianity.

238 S. Agatha was born here.

253 Martyrdom of S. Agatha. Vandals take Catania. The Herulians take Catania. The Ostro-Goths take Catania.

498 Letter of Cassiodorus mentions the decree of Theodoric to restore the amphitheatre and the decaying walls.

534 Catania taken by Belisarius from the Goths.

874 Taken by the Saracens.

A.D.

- 902. Sacked by the Saracens.
- About 1060. Ben al Themanh, Emir of Catania, quarrelled with his wife, sister of Ali ben Maumh, lord of Castrogiovanni, Girgenti, and Castronuovo. Being routed in the war, to avenge himself he called in the Normans. Roger, the Great Count, came with Adamo Sismondo, to whom he gave the dominion and castle of Aci with wide jurisdiction.
- 1091. Roger built the cathedral of Catania, and under him took place the transporting of the ashes of S. Agatha from Constantinople, where they had been taken by the Greek general, Maniace.
- 1169. On the Vigil of S. Agatha, February 4th, a terrific earthquake almost destroyed Catania. Fifteen thousand killed. Catania the centre of resistance to the Emperor Henry VI., whose marshal, Valladin, took it by treachery and burnt it.
- 1232. Emperor Frederick having restored the city, built the Castello Ursino. Catania takes the part of Manfred and Conrad against Charles of Anjou.
- 1282. The Sicilian Vespers.
- 1287. At a sort of Parliament held at Catania, Peter of Aragon declared King of Sicily. Catania was the capital of the Aragonese kings. James of Aragon ceded Sicily to Robert, King of Naples.
- 1296. The Parliament of Sicily at Catania elected Frederick III. of Aragon King of Sicily. Catania taken by treachery and sacked by the Angevins.
- 1302. Restored to the Aragonese.
- 1336. Frederick III. died and buried at Catania.
- 1423. The plague devastated Catania.
- 1438. Alfonso the Magnanimous of Aragon built a harbour for the city.
- 1444. Alfonso founded the University.
- 1551. Almost sacked by the Turks.
- 1669 (March). Awful eruption of Etna, which filled the Lake of Nocito, covered the ruins of the Naumachia, the Circus, and the Gymnasium, and buried much of the fortifications, but ran all round the Castello Ursino without touching it.
- 1693. An earthquake destroyed it with sixty other cities of the Val di Noto. Eighteen thousand of the 60,000 killed were Catanians. Nothing remained but part of the cathedral and the Castello Ursino, but in twenty years the city was rebuilt.
- 1837. Syracuse and Catania took up arms against the oppression of the Bourbons.
- 1848. They took up arms again.
- 1849 (April 6). Bourbon troops reconquered Catania with many massacres and ravages.
- 1860. Freed from the Bourbons.

**S. Agata.** Patron saint. Was martyred at Catania under Decius in 251. She was a noble Sicilian lady of great beauty, who rejected the love of the Prefect Quinctilianus. (Chambers.) Her festa is on February 5th and the preceding days, and is one of the best in Sicily—splendid processions, dresses, and ceremonies. See Cathedral. Her ashes were brought back to Catania from Constantinople under Roger. They had been taken to Constantinople by Maniaces.

**Alpine Club.** Catania has an Alpine Club whose secretary may be consulted about the ascent of Etna.

**Amphinomus and Anapias.** The two brothers known as the Pious Folk of Catania (q.v.).

**Amphitheatre, the.** In the Piazza Stesicoro. Mostly covered up by the modern city. It was nearly 400 feet long, and accommodated 15,000 spectators. To-day there is only visible part of the corridor on the west.

**Antiquities still covered.** Catania is known to have various antiquities of Greek and Roman periods which are partly destroyed and partly still under the lava, such as the Ninfeo, Naumachia, Forum, the Curia, the Gymnasium, the Circus, and the Arch of Marcellus.

**Baroque palaces.** Catania is a city of baroque palaces often in the worst taste. They are large and built of stone, but their ornamentations are extravagant and vulgar.

**Basilica.** The Roman colonnade in the Piazza Mazzini (q.v.) is supposed to be part of a basilica.

**Baths, Roman.** To the left of the principal entrance of the cathedral there is a narrow stair of twenty-one steps, which leads to some ancient baths. They are now underground, partly under the cathedral, and partly under the cemetery. At the foot of the staircase is a corridor fifty feet long and seven feet wide which leads to a vast chamber, vaulted and supported by four great piers. The vault is covered with stucco, adorned with figures in bas-relief. The wall is prolonged to the east, and seems to follow an aqueduct right to the sea. Other similar constructions have been found in excavations in various parts of the city. See also the Church of the Indirizzo, and S. Maria della Rotonda, for baths.

**Belisarius.** See above, Historical Introduction.

**Bellini, monuments.** In the Piazza Mazzini and in the cathedral.

**Bellini's monument** in the cathedral of Catania is beautiful and touching.

**Bellini, Villa.** The much overrated principal garden of Catania. It has some fair semitropical vegetation and charming views of Etna and the suburban residences of the rich Catanians. It contains a velodrome and other conveniences for popular amusements, and is really thoroughly vulgar.

**Bellini, Vincenzo,** was born at Catania November 3rd, 1802. Son of an organist. At twenty-five he was commissioned to write an opera for La Scala at Milan. He produced *La Sonnambula* when he was twenty-nine, and *Norma* before he was thirty. He was thirty-two when he wrote *I Puritani*, and died before his thirty-third birthday.

**Ben al Themanh,** Emir of Catania. See Historical Introduction above.

**Benedettini, the Convent of** (or S. Nicolo), contains the Museum of Catania, the library of 60,000 volumes, the observatory, and various university and other educational departments. It has the finest organ in all Europe, by Donato del Piano, with five keyboards, seventy-two stops, and nearly 3,000 pipes. It is one of the largest monasteries, and commands a splendid view. The Calabrian priest, who built the organ in twelve years, lies buried at its foot.

**Bread, municipal.** Bread in Catania is the monopoly of the municipality, which has made it much cheaper as well as better.

**Catana and the Classics.** Mentioned by Thucydides, Strabo, Diodorus, Pindar, Plutarch, Cicero, Livy, Pausanias, Silius, Claudian, etc. Cicero, in the *Verres*, speaks of "the fields of the Catanians, a most wealthy people and most friendly to us, ravaged by Apronius." Silius calls it "Catana too near the

glowing Typhœus, and most celebrated as having produced in ancient times the Pious Brothers. See Cicero.

**Carcere, S.** The portal, a mixture of Greek and Norman architecture, which formed part of the original cathedral, is very beautiful. It gets its name from being built over the cell in which S. Agatha was confined and martyred. Behind the Piazza Stesicoro.



THE PORTA OF S. CARCERE

**Castello Ursino, the.** Constructed with extraordinary solidity by the Emperor Frederick II. in 1232, it stood the earthquake of 1693, and preserves almost its original form. To-day it is used as barracks. The lava stream of 1669 divided and ran on each side of it, making it five hundred yards further from the sea. It is quite close to the harbour, between the Via Garibaldi and Via Plebiscito.

**Ceres.** See Temple of Ceres.

**Charondas.** A lawgiver of ancient Catana whose laws were accepted in the Chalcidian cities of Zancle, Naxos, Leontini, Mylæ, and Himera. We know that his laws were abolished in 494 B.C. by Anaxilas, the tyrant of Rhegium, who settled Messina. Bentley has proved that the laws mentioned in Diodorus were not the real Charondic code.

**Churches.**—*Cathedral* Founded by Roger the Great Count in 1091. The earthquake of 1169 destroyed the roof, that of 1693 spared nothing except the apses, the outer walls, and the chapels of the Crucifix and the Immacolata. King Roger's work can be seen plainly on the exterior of the apse. The choir-stalls, which date from 1590, are finely carved with the story of S. Agatha. Above the choir-stalls are the tombs of Frederick II. of Aragon 1337; Prince John, his son; King Louis, 1355; Frederick III., 1377; his son-in-law Martin I. and his queen, Mary. On the left, Constance, the daughter of

Peter IV. of Aragon, 1363. The chapel of S. Agatha contains the relics of the saint, her veil, and the crown adorned with precious stones presented by Richard Cœur de Lion. The white marble with which the cathedral is adorned came from the theatre. There is a doorway with bas-reliefs by Gagini. The best thing in the cathedral is, however, the delightful Renaissance monument of the Viceroy d'Acunha, one of the most beautiful of the fifteenth century. The monument of Bellini by Tassara of Florence is inscribed with this passage from his *Sonnambula*—

“ Ah ! non credea miracli  
Si presto estinto fiori . . . ”

There are documents of Count Roger and the Emperor Henry VI. in the archives. At the back of the cathedral, near the port, are some ecclesiastical buildings with florid but extremely elegant Renaissance decorations, *putti*, etc. Under the cathedral (apply to the sacristan) are the famous Roman baths (q.v.).

*S. Carcere* (q.v.).

*S. Giovanni de' Fleri* (S. Giovanuzza). Fourteenth-century portal.

*S. Maria di Gesù* has a statue by Gagini. Important Roman tombs near S. Maria di Gesù.

*S. Maria Rotonda* is the octagonal hall of a magnificent Roman bath. It rests on eight arches. There have been some excavations behind the church, in which was discovered the Greek sarcophagus supposed to contain the remains of S. Agatha.

*S. Maria della Grotta* contains a subterranean cavern scooped in the rock, where the Christians met during the persecutions.

*Ch. del Indirizzo* has near it some important Roman baths nearly complete. Baedeker says: “This consists of an undressing-room (*apodyterium*), a tepid bath (*tepidarium*), a steam bath (*caldarium*), a warm-water bath (*balneum*), and the heating apparatus (*hypocaustum*). In the neighbourhood the custodian points out an interesting fragment of the ancient town wall, now partly covered by a stream of lava. Below it bubbles up a copious spring, probably issuing from the subterranean river Amenanus, mentioned by Pindar, “which comes to light just before it falls into the harbour.”

**Cicero.** Cicero (*Verres*, 443), says: “You shall be told of the fields of the Catanians, a most wealthy people and most friendly to us, ravaged by Apronius.” At Catana Verres ordered Dionysiarclus the proagorus to collect all the silver plate in the city and bring it to him; and in Book V. 45 (Bohn's trans.) there is a whole chapter about Verres's slave stealing for him an extremely ancient statue of Ceres out of a very holy and secret shrine of that goddess. There was an outcry, and false witnesses were suborned to lay the blame on another slave, whom the Senate acquitted, as the real authors of the outrage were clearly proved by the priestesses. See Temple of Ceres.

**Cimitero.** Catania, being a wealthy city, has a typical Campo Santo.

**Climate.** Catania only has forty-five wet days in the year, and over two hundred perfectly fine days. Being laid out in the French style, it is very open to wind and dust and glare. According to the *Lancet* Report it has one of the best winter climates in Sicily. Mean annual temperature, 64·4; mean temperature, February, 51·67; March, 54·52; April, 58·71; July is the hottest month, 79·7; August, 79·30; September, 76·30. The climate is dry and bright, and the vegetation very fine.

**Circum-Ætna Railway.** Runs round Etna from Catania to Giarre-Riposto. It has three stations in Catania, one of them close to the central stat.

It is only a species of steam-tram. The accommodation is rather limited. But it takes you to most interesting places and splendid scenery. *Vide* Misterbianco, Belpasso, Paternò, S. Maria di Licodia, Biancavilla, Adernò, Bronte, Miletto, Maniace, Randazzo, Malvagna, Castiglione, Mascali, etc. The vegetation for some stations after Catania is an inconceivably rich tangle of fruit trees and wild flowers, one of the best districts in Sicily. Paternò, Adernò, and Randazzo are medieval cities; Malvagna has the only perfect Byzantine building in Sicily, and the various lava streams which the railway crosses are astonishing pictures of desolation. Glorious views of Etna. It is best to sleep at the Hotel d' Italia at Randazzo (q.v.).

**Curio-dealers.** Catania is a great place for curio-dealers. They scour the minor towns of Sicily for genuine old things, and it is the headquarters for the forgery of old coins in Sicily. Some of the silver imitations of pieces like the Syracusan decadrachms of Euænetus are works of high art, well known in museums, which fetch from 25 to 50 francs as imitations. See Coins.

**Coins.** Among the types of Catania coins are—

The bull with a human head and a bird above; winged Victory on the reverse. A youthful, girlish Apollo with a *biga* on the reverse.

The most remarkable types of Catanian coins are the heads of Apollo with masses of curling hair by Heraclidas and Chœrion, which have galloping four-horse chariots upon their reverses, and the Roman coins with the two Pious Brothers who saved their parent from an eruption, two pick-a-back figures. (See Eruption.)

**D'Acunha, Viceroy**, fifteenth-century tomb of. See Cathedral.

**Elefante di Menelik, Fonte del.** In the Piazza del Duomo. Made up of ancient pieces of much interest. The elephant of lava is very ancient, and supports an Egyptian obelisk found in the circus or hippodrome. On the base are symbolic figures representing the rivers Simetus and Amenanus.

**Eruptions.** } See General Index.  
**Etna.**

**Etna and the Pious Folk at Catana.** Pausanias, translated by Frazer, says (Book X. xxviii. 2): "The men of old set the greatest store by their parents, as we may judge by the example, among others, of the so-called Pious Folk at Catana, who, when the stream of fire poured down from Ætna on Catana, recked nothing of gold and silver, but picked up, this one his mother, that one his father, and fled. As they toiled onwards the flames came scudding along and overtook them. But even then they did not drop their parents; so the stream of lava, it is said, parted in two, and the fire passed on without scathing either the young men or their parents. Hence these pious folk are still worshipped at the present day by the Catanians." Their names were Amphinomus and Anapias. They are used on the coins, not only of Catania, for Sextus Pompeius used them on his silver denarii.

**Forum**, remains of Roman. Under the Casa Stella.

**Gemillaro, Mario.** A famous Catanian volcanologist of extraordinary daring in his crater descents. One of the new craters, Monte Gemillaro, was named in his honour. He was born 1786; died 1866. Was interviewed by Newman (Cardinal) on April 27th, 1833. Newman mentions his collection of medals (*i.e.* coins), and calls him Froude's friend.

**Giovanuzza, S.** Called also S. Giovanni de' Fleri. See under Churches.

**Goethe at Catania.** Goethe was at Catania, May 1st to 6th, 1787. He visited the Museo Biscari, climbed Monte Rosso, and interviewed the

volcanologist Gioeni. See University. He saw remains of the *Naumachia*, etc., and did not enjoy it. See Goethe's *Travels in Italy* (Bohn's trans.), p. 277, etc. He stayed at the "Golden Lion."

**Harbour.** The Porto was commenced in 1601, destroyed by the sea, and recommenced with immense sacrifices in 1634; again destroyed. The actual port was begun in 1782, but in 1784, during a furious tempest, the sea carried it all away. Then the architect Giuseppe Zahara, of Malta, tried a new plan with masses of concrete and iron clamps. It was only finished in 1842, but the result is a most flourishing port. Virgil, in the Third *Æneid*, v. 570, speaks of an ample port undisturbed by the access of the winds. Near it Etna "thunders with horrible ruins, and sometimes sends forth to the skies a black cloud, ascending in a pitchy whirlwind of smoke and embers; throws up globes of flame, and kisses the stars; sometimes, belching, flings on high the ribs and shattered bowels of the mountain, and with a rumbling noise in wreathy heaps convolves in air molten rocks, and boils up from the lowest bottom." But the Portus Ulixis is supposed to refer to the Bay of Ognina, since filled by a lava stream. (Baedeker.)

**Henry VI.** See above, Historical Introduction.

**Lava streams.** Lava is omnipresent in Catania. A good lava stream runs through the town near the Castello Ursino, and one of the principal streets, the Via Lincoln, is cut through the lava visibly.

**Library, the City.** See Benedettini. The University has also two fine libraries, "the University" and "the Ventimiliana."

**Mail-coaches** from Catania. See p. 593. They run to *Barriera del Bosco*, 1 hour; *S. Giovanni-Punta*, 2 hours; *Ognina*, 25 minutes; *Cibali*, 30 minutes; *S. Giovanni-Galermo*, 1½ hours; *Gravina-di-Catania*, 1¾ hours; *Mascalucia*, 2 hours; *Misterbianco*, 1½ hours; *Motta-S. Anastasia*, 2½ hours (q.v.).

**Market.** Artists will find the fish and vegetable market full of picturesque bits and colour. The fish are as brilliant as flowers. Queer trades and queer people jostle each other. It is close to the cathedral.

**Museo Biscari.** Founded by the Prince of Biscari in 1758. This museum is most important for the study of antiquities. Fragments of antique columns, statues, busts, inscriptions, carved stones, mosaics, reliefs, vases, weapons, coins of great importance, objects of silver and bronze. Permission must be obtained from the present Prince of Biscari. Visited by Goethe May 2nd, 1787.

**Museum.** See Benedettini.

**Newman, Cardinal.** At Catania April, 1833. April 27th he visited Gemillaro. April 30th he felt the fever coming on, of which he almost died at Castrogiovanni. He stayed at the Corona d' Oro.

**S. Nicola.** See Benedettini.

**Observatory.** At the Benedettini (q.v.). It is in direct communication with the observatory on Etna.

**Odeon.** A Roman building near the Greek theatre. A fine staircase connected them. It lies between the Via Teatro Greco and the Corso V. Emanuele, a short way from the University. The remains consist of a few arches like the outside of a ruined amphitheatre.

**Orto Botanico.** Catania has its botanical gardens.

**Pacini, Villa.** A pretty little garden near the harbour with shady trees, traversed by the two streams of the ancient Amenanus. There is a monument here to the musician Giovanni Pacini, who was born 1796.



**Piazzas.** Catania is rich in piazzas. There are the Piazza del Duomo, in front of the cathedral, with the celebrated elephant fountain; the Piazza Mazzini, which has a colonnade of thirty two ancient columns, supposed to have been the ancient Basilica of Catania; the Piazza dell' Università, in front of the University at the end of the Via Stesicoro-Etna, once the market-place; the Piazza Stesicoro on the same street, which has S. Carcere and the Amphitheatre just beside it, and very fine modern buildings round it. The monument to Bellini is here. The Piazza Cavour, also on the Via Stesicoro-Etna; the Piazza Castello, in front of the Castello Ursino; the Piazza Dante, formerly Benelettini, in front of the Museum; the Piazza Bellini, formerly Nuova Luce, in front of the Teatro Bellini, just off the Via Lincoln; the Piazza Carlo Umberto, formerly Carmine, containing the Teatro Castagnola, just off the Piazza Stesicoro; the Piazza Martiri, Via Martiri, is near the harbour station.

**Plain of Catania.** The principal plain of the island. Very few people live on it, though it is highly cultivated, because it is so malarious. It can be seen from the train on the journey from Catania to Syracuse or Palermo.



ETNA FROM THE PLAIN OF CATANIA (BICOCCA)

**Renaissance architecture.** Notice the elegant reliefs on the ecclesiastical buildings at the back of the cathedral, seen from the road going towards the harbour.

**Roger, the Great Count.** See Historical Introduction, Cathedral, and S. Agata.

**Stesichorus.** One of the nine chief lyric poets recognised by the ancients, rivalling Alcmaeon as the best Doric poet. He was born at Himera, and brought up and died at Catania, where he had a splendid tomb by the Stesichorean Lake. Cicero extolled him. A nightingale is said to have sat upon his lips at his birth and sang a sweet strain. Said to have been born 362 B.C.

**Streets—**

*Via Garibaldi.* Leads from the Duomo to the Piazza Palestra. The Piazza Mazzini is on it and S. M. del Indirizzo just off it.

*Corso Vittorio Emanuele.* Parallel with the above. Runs from the Piazza dei Martiri to the Via Purgatorio. Just off it are the Duomo and the Municipio.

*Via Teatro Greco.* Parallel to the above. Between the two lie the Teatro Greco and the Odeon, and on the other side of it lies the Benedettini (q.v.), between it and the Via Lincoln. It runs from the Piazza del Università to the Via del Purgatorio.

*Via Lincoln.* Parallel to the above, runs from the sea to the Benedettini. The Teatro Bellini is just off it in the Piazza of the same name, and between it and the Via Teatro Greco lies S. Maria Rotonda.

*Via Stesicoro-Ætnea* is the principal cross-street. It runs from the Piazza del Università to the foot of Etna. The University, the Post Office, the Prefecture, the Amphitheatre, S. Carcere, the Piazza Stesicoro, the Villa Bellini, and the Orto Botanico, all lie just on it or off it.

These are the principal streets for shopping and promenading.

**Stufi al Indirizzo.** See Ch. del Indirizzo.

**Sulphur.** Catania is the chief sulphur port of Sicily.

**Teatro Bellini** is a majestic building situated on the Piazza of the same name. Catania has other handsome theatres.

**Temple of Ceres.** Piale's *Guide to Naples and Sicily*, 1847, mentions a temple of Ceres, apparently near the church of the Minori Riformati: "The ruins consist of a wall that supports a flight of steps; the remains of foundations under the bastion and those of an aqueduct are supposed to have belonged to this temple. . . . On the fragment of a lava cornice of the Doric order is an inscription interpreted as follows: 'Catanae Cereri sacrum.'"

**Tombs, Roman.** See S. Maria di Gesù.

**University.** In the Via Stesicoro-Ætnea, near the Duomo. It was founded in 1445 by Alfonso of Aragon. It has two libraries, the University and the Ventimiliana, and next to it is the Accademia Gioenia. It was founded in memory of Giuseppe Gioeni, a distinguished naturalist (b. 1720; d. 1788), chiefly to study the phenomena in connection with Etna. Goethe interviewed him May 4th, 1787.

**Vegetation outside.** The vegetation on the lower slopes of Etna is wonderful. The soil is so exuberantly fertile, the climate so even. It is best seen by a trip on the Circum-Ætnean Railway.

## THINGS OF CEFALÙ

CEFALÙ can be visited in the day from Palermo, and can be visited at any time. There is no necessity to take a cab, as the town is near the station and the cabmen are troublesome. The origin of the name is much disputed. Some say it is Phœnician Cefalud, meaning a rock in that language, others say it is from the Greek Cephalos, a head. Others that it is from the little fish called Cefali which abound in the sea here and form the arms of the city. Whatever its origin, its name was Cephalœdium. It seems as if it must have something to do with head, for the ancient town stood on the noble rock which is the rival of Monte Pellegrino and Gibraltar. The Sikel, the Roman,

and the Saracen city were certainly on the hill which is now crowned by the castle. The Albergo d' Italia is a possible inn. It is on the Cathedral Square. Cefalù is one of the worst towns in Sicily for boys worrying strangers. They are not all beggars, for the town is very prosperous.

HISTORY

B.C.

396. It was probably as a dependency of Himera that Himilco the Carthaginian made a treaty with the inhabitants, and Dionysius captured it by treachery.

307. Taken by Agathocles.

254. In the First Punic War captured by a Roman fleet, again by treachery.

Mentioned by Cicero in his indictment of Verres.

A.D.

837. The Saracens besieged it.

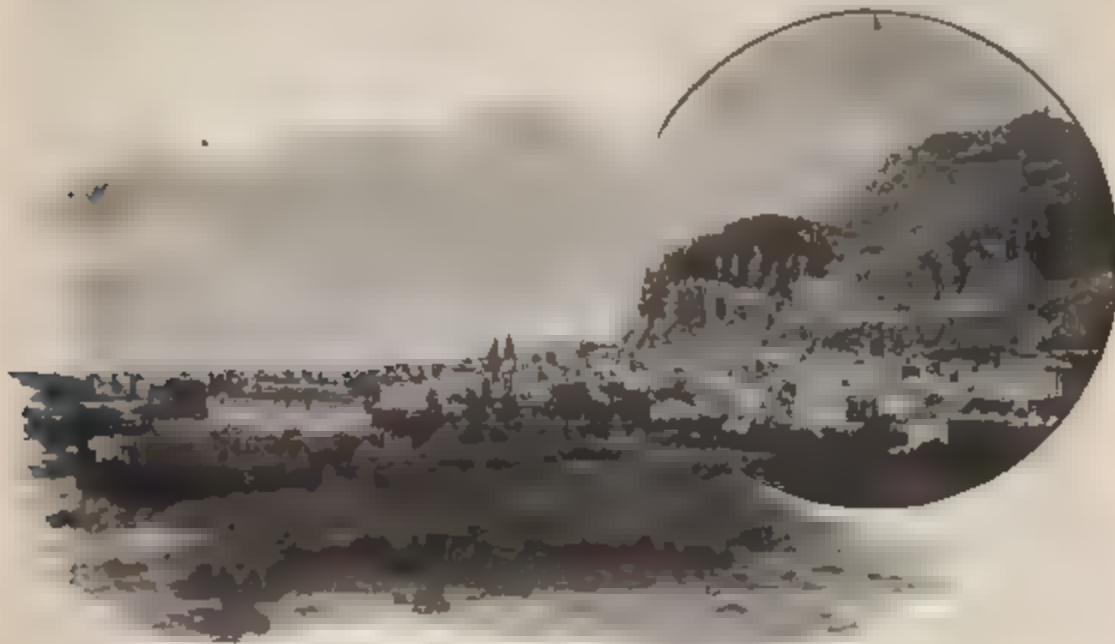
858. The Saracens captured it.

1129. Roger the King founded the cathedral and transferred the city to the seashore.

1145-1148. The mosaics in the cathedral executed. Charter granted to the cathedral

King Roger, coming from Naples in 1129, was caught in a great storm, and vowed to raise a church on the first piece of land he set foot on to Christ and his apostles. This was at Cefalù, and he founded a church, but dedicated it to St. George. It fell into decay, and the citizens rebuilt it. Two years afterwards, according to Murray, Roger determined to fulfil his vow, and laid the foundations of the present cathedral, by far the largest and most magnificent temple in Sicily at that time.

**Agaves.** A wild agave with leaves of a beautiful pinkish brown and a bright yellow flower about two feet high grows on the rock of Cefalù wherever the boys cannot get at it.



CEFALÙ, THE CITY AND THE ROCK

**SS. Annunziata.** Near the Palazzo Geraci. Mentioned by Murray as having an early tower.

**Butler,** the late Mr. Samuel, in his *The Authoress of the Odyssey*, published by Longmans, has much about Cefalù. He identifies Cefalù with the Telepylus of the *Odyssey*. See *Portazza*, below, *Prehistoric house*, *Prehistoric wall by the shore*.

**Casa di Ruggero.** An old Norman palace said to have been built by King Roger. (Murray.)

**Castello.** The whole of the rock above the town is encircled with a battlemented wall, largely Saracenic. It is all called the Castello. Except at the entrance, where there is a pointed arch, the walls are very feeble, being on the edge of precipices. It is full of remains of all ages, the most important being the famous prehistoric house, locally known as the Temple of Diana—a marvellous building. See *Prehistoric House*.

**Cathedral.** See History. It is not large, only 74 metres by 30; but its west front is about the finest in Sicily. From a kind of stylobate supposed to have belonged to an ancient temple it rises with an arcaded porch of the fourteenth century between two magnificent four-storied Norman towers which terminate in quaint little steeples. Its colour is very beautiful. The mosaics executed between 1145 and 1148 have the merit of being unrestored, and are therefore the most interesting in Sicily. Notice especially the glorious Christ which fills the end of the central apse, one of the three great Christs of Sicily, which should be compared with those of the Royal Chapel of Palermo and Monreale, and a similar Christ, not so large, in St. Mark's at Venice. They all represent the same Byzantine type, and might have been copied one from the other. The church is divided into three naves by sixteen ancient columns, one cipollino, the rest granite. Notice the fine Norman arcading under the roof of the transept and the splendid Norman capitals of the choir arch; the curious woodwork roof something like our open roofs with some of its ancient colouring on it; the font; King Roger's throne and the angels, like the figures of six crossed wings in S. Sofia at Constantinople. There is an antique ciborium of the epoch of Roger made of white marble mellowed by age, very quaint. The back of the cathedral resembles the backs of the cathedrals at Monreale and Palermo, but is much more venerable. It is delicately laced with arcadings of lava. There are some fine tombs in the cathedral, notably that of a Marquis of Geraci, dating back to 1200, and a Princess of Aragon buried in a Greek Christian sarcophagus. The sacristy contains some fine sixteenth-century silk panels for altar fronts. There is a beautiful little cloister rather in the Monreale style with pointed arches resting on pairs of columns adorned with sculptures and various arabesques—an important example of Sicilian-Norman art. The archive room is also important, because all the charters have been preserved.

**Cephalœdium.** See Introduction to Cefalù.

**Christ, mosaic of.** See Cathedral.

**Cisterns.** The castle rock abounds in the antique bottle-shaped cisterns so common at Girgenti. The best known is the Bagno di Diana, which looks like one of the *lavatoi*, or ancient public washing-places, attached to many Sicilian and Italian cities. This gigantic cemented cistern is full of a huge kind of maidenhair.

**Cloister.** See Cathedral.

**Coins.** The Ras Melkart coin, hitherto assigned to Heraclea Minoa, is, perhaps, according to Holm and Mr. G. F. Hill, to be attributed to Cefalù. On

the one side they have a bearded head of the Phœnician Hercules, or a female head with dolphins (or are they the Cefali?); on the other is a galloping four-horse chariot. The Roman coins are inscribed in Greek "Kephaloidion," and nearly all are connected with Hercules's head, lion-skin, club, and bow and quiver. (G. F. Hill.)

**Diana.** At Cefalù, as in many parts of Sicily, it is a custom to name very old things after Diana, probably because Diana or Artemis was the tutelary goddess of the Dorian race, and the Dorians of Syracuse swamped Greek Sicily.

**Diana, Bagno di.** See Castle.

**Diana, Tempio di.** See Prehistoric house.

**Gibelmanna.** The new summer station in delightful scenery near the famous monastery, is on a mountain above Cefalù.

**Gothic architecture.** Scattered about the town are various examples of Gothic with slender shafted windows.

**Himera.** Cefalù is said to have been a dependency of Himera. See History.

**Hotels.** See *Accommodation* above.

**Osteri Magno.** A medieval edifice mentioned by Sig. Luigi Mauceri.

**Palazzo Geraci.** Opposite the Casa di Ruggero; has the prominent billet moulding of Saracenic origin. (Murray.)

**Porta Giudecca.** A Norman gate.

**Portazza.** The local name for Cefalù. Butler, in his *Authoress of the Odyssey*, declares Portazza, *i. e.* Portaccia, or wide gate, to be too like a corrupt mistranslation of Telepylus of Homer to allow of his passing over.

**Læstrygonians.** Butler thinks that this name, which he translates workers in stones, may have been applied to the Sicans of Telepylus or Cefalù, as well as the Cyclops.

**Photographs.** There is a photographer who lives at Cefalù. Any boy will take visitors to him, but he is a small man working in his bedroom. Incorpora of Palermo and Alinari, whose photographs are sold at Reber's library, have both taken excellent photographs of the principal monuments at Cefalù.

**Prehistoric house.** This prehistoric house in the castle at Cefalù is one of the finest monuments of its period anywhere, and is much the oldest monument in Sicily. There are people who ascribe it to the Homeric Age. It is locally known as the Temple of Diana. See *Diana*. Butler calls it "a building on a hill behind the town, in part polygonal and very rude, and part much later and singularly exquisite work, the later work being generally held to be of the Mycænæan Age." Freeman considers the remains to be Sikelian. "A building yet stands on the slope of the hill in whose walls we see the work of the primeval Sikel, the piling of vast irregular stones, to which those who love to burn their fingers with doubtful theories rejoice to give the name Pelasgian. We see, too, the work of the Sikel brought under Hellenic influences, his more regular rectangular masonry and the cut stones of his doorways. We long for some piece of evidence which might enable us to connect the building with the name of Ducetius or of either Archonides. The only part of the building which keeps a roof is covered with a brick vault, while over all rise the ruins of a small early apsidal church."

Com. Luigi Mauceri, Vice-Director of the Sicilian Railways, who has made a special study of the prehistoric buildings of Sicily, uses the term Pelasgic.



It was built of a sort of marble. The rock on which it and the castle stand is of the marble called *lunachella*.

Murray says, "a building about fifty feet in length, with doors and passages of polygonal masonry very neatly fitted together, remarkable as the only specimen of the so-called Pelasgic style in Sicily." Rising as it does to the height of a room, and having several feet of masonry on the top of its singularly perfect doorway, it is, of course, more perfect than any known Greek house of the historic age. And its position is one of exquisite beauty, standing as it does high up on the Pellegrino-like mountain with a view bounded by Capo di Gallo on the west and Capo Orlando eastward, while a walk of a few yards takes you to the embattled edge of the rock from which you can look down on King Roger's noble cathedral.



THE PREHISTORIC HOUSE ON THE ACROPOLIS

**Prehistoric wall.** Down by the sea near a fountain is a very fine piece of polygonal wall, showing that the builders of the prehistoric house had a haven Freeman says. "Two primeval walls on the two sides of the present town, one leading down to the sea, the other rising above the sea, served to join the city on the hill to the waters below. Those who reared them had clearly made a great advance on the condition of the mere dwellers on the hilltops. They had learned better to know the sea, they had learned that, if it might be a source of danger, it might also be a source of well being. The long walls of Cephalonia were no unworthy forerunners of the long walls of Athens."

**Marble.** The shell-marble, or *lunachella*, of Cefalù is equal to that of Siberia.

**Medieval houses, etc.** Near the cathedral Just above the Albergo d'Italia there is a medieval house with a charming little arcade at the side of its door. See Gothic.

**Mosaics.** Chiesi says: "The mosaics which adorn the principal apse of the cathedral at Cefalù are, in the opinion of all experts, the finest which

remain in Sicily. They are the most perfect for their style, expression, tone, and the religious character of the time. They are the only mosaics which can compare with the paintings of the celebrated convent of Mount Athos, the hearth of that Christian art on which the Byzantines formed their style, who passed into Italy, gave birth in Florence to Cimabue and Giotto, and in Palermo to Il Camulio, starting in this branch our artistic Renaissance."

Sabatier, the celebrated French archæologist, who wrote with loving erudition on the artistic remains of old Sicily, visiting more than thirty years ago the cathedral of Cefalù, while the celebrated Mosaicist, Rosario Riolo of the Museum school of Palermo, was restoring these mosaics, judged those of the cathedral at Cefalù the most wonderful of their kind, and ranked them as the immediate and exclusive work of those Calogeri, the most expert and unsurpassed artists in this kind of work. The superb and colossal half-length figure of Christ, one of the finest in existence, fills the upper part of the principal apse as it were to dominate the church and strike veneration in the crowd of believers. With His right hand He is in the act of blessing; with His left He holds the Gospels open. Figures of Apostles, Saints, and Angels surround this majestic figure, all of them executed with the finest art of the time. Among the notable figures are those of St. Basilus, St. Chrysostom, and St. Gregory, theologians and saints popular with the Calogeri of Mount Athos, indicated by inscriptions in Greek letters, while the other saints are given in the Latin language and lettering. These three saints, with their description in Greek so different from the others, are the indisputable proof of their purely Calogerene workmanship of the mosaics. They were finished in 1148, and were fortunate enough in this restoration to escape the disfigurement which the Cappella Reale and Martorana mosaics suffered.

**Roger the Second**, called Roger the King, of Sicily, not Roger I., the Great Count, was the founder of the cathedral of Cefalù. See *History*.

**Telepylus**. Is Cefalù the Telepylus of Homer? See above, *Portazza*.

**View**. See Castle and Prehistoric house.

## THINGS OF GIRGENTI

GIRGENTI is a good way from its railway station, from which it has train communication with Palermo, Catania, and Porto Empedocle. Omnibuses from the hotels meet the train. The best hotel in the town is the Belvedere, whose proprietor, Sig. G. O. De Angelis, is a person of much consideration in the community, the best person for a stranger to go to if he wants any assistance or information. The cooking is first-rate at this hotel, and the view from its terrace superb. The Hotel des Temples, the most expensive hotel, frequented by Americans and the wealthier English, is a good way from the town—half-way between it and the temples. All foreigners, except Germans, go to one of these hotels.

The best time to visit Girgenti is the winter and spring, as it is a warm place, and the parts outside the town are malarious at bad times. The great saint here is S. Gerlandus, the first Norman bishop. Girgenti is one of the most beautiful places in Sicily. It stands on a lofty rifted hill overlooking the sea, with the cathedral at its highest point. It is surrounded on the south by a medieval wall, from which you get a superb view of the rich plain of Acragas, between the mountains and the African Sea, with two rivers meandering across it like silver ribbons, and rising between them a long acropolis, crowned by two of the noblest temples bequeathed to us by the



ancients. Their columns are of bright golden stone, and every spring the temples and their rock are swathed in clouds of almond blossom which rival the cherry-groves round the temples of Tokio. The ancients revelled in its beauty. Pindar calls it the fairest of mortal cities and "splendour-loving," and in its day the rock of the temples, with half a dozen great temples rising out of the quarter of the nobles, must have been amazingly beautiful and impressive.

Acragas, the Roman Agrigentum, the modern Girgenti, was founded by colonists from Gela in 592 B.C. Phalaris became its tyrant in 570, and made it one of the most powerful cities of Sicily with a considerable empire in the island. Its next great ruler was Theron, who became its tyrant in 488 B.C. By the expulsion of Terillus from Himera he gained possession of that city, and aided by Gelo of Syracuse, who marched to his rescue with 50,000 horse and foot, destroyed Hamilcar's army of 300,000 men at the Battle of Himera (q.v.), 480 B.C. He brought vast numbers of Carthaginian prisoners back with him, who constructed the marvellous aqueducts and other public buildings of ancient Acragas. He died 472 B.C., and his son Thrasydæus was quickly expelled by Empedocles. It was Empedocles who said that the Acragantines built their houses as if they were to live for ever, but gave themselves up to luxuries as if they were to die on the morrow. Diodorus says that Acragas had 20,000 citizens and a total population of 200,000 at its zenith. About 450 B.C. Syracuse and Acragas united against Ducetius. After his defeat they fought with each other, and any question of rivalry between the two cities was settled for ever by the crushing defeat of the Acragantines on the Southern Himera, 446 B.C. During the Athenian Expedition, 414-413 B.C., Acragas remained strictly neutral. In 406 B.C. they stood a siege of eight months against the huge Carthaginian hosts under Himilcon; but notwithstanding the help of some mercenaries under the Spartan Dexippus and a Syracusan army under Daphnæus, they deserted their city and fled to Gela. Those who could not go were massacred and the wealth of the city plundered by the Carthaginians. By the truce between Dionysius and the Carthaginians, the exiles were permitted to return on condition of not fortifying. But a few years later they were able to shake off the yoke of Carthage and attach themselves to Dionysius, and by the peace of 383 they were left free. Timoleon, after his victory over the Carthaginians at the Crimesus, 340 B.C., finding the city very depressed, recolonised it with citizens from Velia in Italy. Acragas once more became the rival of Syracuse, regarding Timoleon as its second founder. In 314 B.C. its citizens were forced to acknowledge the hegemony of Syracuse. But in 309 B.C. they formed a league with the hegemony for themselves against Agathocles, who was absent in Africa. But they were twice severely defeated, and on the return of Agathocles compelled to sue for peace. After the death of Agathocles Phintias made himself king of Acragas. They submitted to Pyrrhus when he landed. At the commencement of the First Punic War they admitted a Carthaginian garrison, but, 262 B.C., after a long siege, the city was taken by the two consuls after Hanno, who had advanced with a large army to relieve it, had been defeated. From this time it is known as Agrigentum. The Carthaginian garrison fled, leaving the city to its fate, and the Romans reduced 25,000 of its inhabitants to slavery. The Romans lost 30,000 men in the siege. In 255 B.C. the Romans, having been weakened by a series of losses at sea, the Carthaginian general, Carthalo, once more recovered the city with little difficulty, and once more reduced the city to ashes, and destroyed its fortifications. It was ceded to the Romans with the rest of

Sicily at the end of the war. In the Second Punic War the Carthaginians took it before Marcellus could arrive to save it, and it became the chief stronghold of the Carthaginians in Sicily, holding out against the Romans long after the rest of the island had submitted. But in 210 B.C. Mutines, the Numidian, who had taken the leading part in the defence, was offended by the Carthaginian commander, and betrayed the city. The leading citizens were put to death, and the rest sold as slaves. The Romans favoured the city greatly. Cicero mentions it as one of the most wealthy and populous cities of Sicily. It never seems to have been a Roman colony, though it was still one of the leading cities of Sicily under the Eastern Empire. It was one of the first places taken by the Saracens in A.D. 827, and was not taken by the Normans till 1086. Abridged from Sir W. Smith in the *Dictionary of Greek and Roman Geography* (Murray).

Girgenti owed its prosperity to its trade with Carthage, which it supplied with wine and oil. It is a very prosperous town to-day, having a large trade in sulphur. It has a population of 25,000 inhabitants. The Saracens colonised it with Berbers, which is always considered to account for the brutality of its lower orders. There is a proverb, "Girgenti—*mala gente*."

**Æsculapius.** See under Temples.

**Agora.** Surrounded with colonnades, mentioned by Polybius, has perished except a tiled pavement forming an angle at the edge of the road from Bonamurone to S. Nicola.

**Almond trees.** Girgenti is famous for its almond-blossom. When that is at its height the view of the temples rising out of it equals any cherry-blossom effect in Japan.

**Angelis, Sig. Giovanni Oreste de'.** Proprietor of the Hotel Belvedere. Speaks French well and is much the most helpful man to strangers at Girgenti. Scholars always go to his hotel.

**Aqueducts.** The Greek aqueducts at Girgenti, though almost unnoticed by foreign antiquaries, are among the most astonishing works of antiquity. They are said to have been made by the Carthaginian prisoners taken at the Battle of Himera, 480 B.C., and are tunnels cut for vast distances through the rock high enough and wide enough for a man to walk through them. The brothers Caltagirone can point them out. How the men who made them got air and got rid of the rubbish one cannot understand.

"Many of the barbarians, when their army was routed, fled up into the midland and borders of Agrigentum, who, being all taken alive, filled the city with prisoners. The greatest portion were set apart for the public service, and appointed to cut and hew stone, of which they not only built the greatest of their temples, but made watercourses or sinks underground to convey water from the city, so great and wide that, though the work itself was contemptible, yet when done and seen was worthy of admiration. The overseer and master of the work was one Pheax, an excellent artificer, from whom these conduits were called Pheaces." (Booth's translation of Diodorus Siculus, Book XI.)

**Arabic remains.** A neglected subject. There are many traces of them in the towns round Girgenti, and in the nomenclature especially, such as Rabato, Macalubi, Favara.

**Avria, Villa.** An artist's bit; built in 1860, with many charming features, but at the expense of the Temple of Hercules.

**Bakery, medieval.** There is at least one medieval bakery with curious old furnaces in one of the streets which climb to the cathedral.

**Biblioteca Lucchesiana.** Founded by Bishop Lucchesi 150 years ago. One of the most famous libraries in Sicily. In the Carabinieri Barracks near the cathedral.

**Bridge of the Dead,** or the Greek Bridge. See Ponte dei Morti.

**Carlo Quinto.** The hand of the Emperor Charles V. was heavy on Girgenti. He used the stone of the Temple of Jupiter Olympius, etc., to build the mole of Porto Empedocle.

**Carthaginians.** They played a large part in the story of Girgenti. It owed its wealth to commerce with Carthage, to which it exported wine and oil. It owed its destruction to the Carthaginians, 406 B.C. It belonged to them for a long period. The Carthaginian camp lay between the sea and the Greek necropolis and the Temple of Vulcan in the angle of the river Hypsas. They had another force on the hill beyond the Rupe Atenea.

**Castor and Pollux.** See under Temples.

**Catacombs.** The easiest to explore are those which open out of the Grotta di Fragapane, near the Temple of Concordia. There is a catacomb or secret passage leading from the Chiesa del Purgatorio to some point on the hill of the temples. It has never been fully explored, and is now kept closed.

**Cathedral.** Dates from the fourteenth century. The windows in its tower are some of the most exquisite work of that period. The interior is baroque. The roof is rich, and the choir should be examined as an example of baroque run wild, with its sea-nymphs, and water made of iron. Some of the fourteenth-century work is preserved under the baroque. They show you a piece with an ancient fresco. See the sacristy with the glorious Roman sarcophagus of Phædra and Hippolytus till recently used for the altar: its splendid ancient pewter vessels; its Greek vase, and its superb view of the mountains behind the city. On the way into the sacristy is a charming little late Gothic chapel, the Cappella Marina, with a fine tomb. See also the picture by Guido and the silver image of S. Gerlandus, the first bishop. The beautiful sixteenth-century ironwork of the choir has been removed within the last few years. There are some handsome gilt baroque fittings.

**Cave-dwellings.** Hardly any visitors to Girgenti are aware of the many dwellings and tombs of the troglodytes, probably Sicanians, which lie between the city and the Ponte dei Morti in the fennel gardens. There are some fine examples. The Caltagirone brothers know them, and they are easily photographable.

**Celi, Prof.** An able and obliging antiquary, who is director of the local museum (q.v.).

**Ceres.** See under Temples.

**Churches.** Girgenti is far richer in interesting churches than visitors suppose.

**Adorata.** The Adorata has a fine dog-tooth Gothic arch, like S. Giorgio, but not so good. Behind it is a medieval cistern. The church came down when making the Via Garibaldi.

**S. Antonio.** Contains some charming artists' bits. On the first floor it has three lovely fourteenth-century windows almost as rich as the cathedral tower, and another window round the corner filled up. Notice the picturesque bevelled angle and Gothic doorways on the ground floor. In the Via S. Antonio.

*S. Biagio.* On the Rupe Atenea. Formed out of the cella of the Temples of Ceres and Proserpine. Small Gothic windows.

*Carmine.* At the west front of the Carmine are four Moresque carvings of the Arti, or trade guilds—shoemakers, shepherds, wine-sellers, etc. They are on sunken square panels. To the right is another shepherd panel.

*S. Domenico.* On the way down to the Hotel Belvedere and the museum. Has a staircase copied from the Temple of Concordia and good organ-lofts. In the street to the left are some Arabo-Norman windows, one with its shafts still entire.

*Duomo.* See above, under Cathedral.

*S. Francesco d'Assisi.* Near the entrance of the main street as you come from the station. Full of charming artists' bits. It has remains of a cloister with three rich and lovely Gothic doors with ruined rose-windows above them in the golden stone which makes Girgenti so lovely. The sacristy is a Gothic chantrey. It contains a superb Renaissance tomb, with a lunette and a Pietà above and a rich sarcophagus with a baronial effigy below. There are two churches underneath the present church, the upper one restored. The lower one, in which the original Gothic is undisturbed, is for some reason bricked up. The cloister is in the grounds of a school (25 cent. to porter).

*S. Francesco di Paolo* has an effective terra-cotta lunette over its gateway.

*S. Giorgio.* A ruined chapel under the vast Chiaramonte Palace, which is now the Seminario. Its gateway is one of the richest pieces of Arabo-Norman decoration in Sicily, and the Gothic interior is full of white rabbits. Charming artists' bit.

*S. Maria dei Greci.* Near the cathedral. A picturesque old Gothic church with an atrium. Used by the very poor. There is a charming little antique reliquary. In the crypt there is a splendid piece of stylobate with the bases of six columns variously attributed to Jupiter Pollias, Jupiter Atabyrius, and Minerva—the only classical remains within the town. It was formerly the cathedral, and when people talk of a temple of Minerva on the site of the cathedral they refer to this church, not to the present cathedral.

*S. Nicola.* One of the most charming convents in Sicily, containing an old Græco-Norman church with a stately doorway and very ancient oak doors. Under its curious barrel roof is a Greek cornice, which makes some people maintain that it was the cella of a temple. But the ruined choir, shut off from the present church and used for keeping rabbits and peacocks, which also has a Greek cornice, looks more like this if there ever was a cella. The architecture of the interior of the church is not good, though some of it is early medieval. The convent itself has a cloister with a few remains of Gothic arches and a delightful terrace, adorned with a marble cornice of some old Greek building and with three views equally delightful, that of the golden temples below, that of the yellow city towering behind the stone-pines to the top of a rifted hill, and that of the medieval garden with its many-columned pergola, its Temple of the Sun, and its glorious stone-pines. It is now private property, but visitors are welcomed by the Madonna-like caretaker. There is no better spot in Sicily for artists. The scene of Miss Norma Lorimer's novel, *Josiah's Wife*, is laid in this delightful convent. The Temple of the Sun is called also the Oratory of Phalaris (q.v.). Notice the enormous gebbia.

*Purgatorio, Chiesa del.* In the centre of the town. Has the catacombs referred to above.

*S. Spirito (Collegio).* Another charming artist's bit. The church has a noble Gothic door with a perished rose-window above it, and is said to have

a beautiful south front, which is not shown. The inside has a good old ceiling in squares and graceful door-screen. Notice Madonna (school of Gagini) with a good carved predella, three old silver crowns, stucco panels by Serpotta, the incomparable stucco sculptor (see under Palermo), which are perfectly charming, and magnificent fifteenth-century font, school of Gagini. The piazza in front of the church is quite an artist's bit.

**Cisterns, Greek.** There are quantities of the little bottle-shaped cisterns cut in the rock at Girgenti. There is one near the Temple of Juno, and the Grotta of Fragapane (q.v.) is cut out of another. The best place to see them is to walk down the railway line, which cuts through any amount of cisterns and tombs.

**Classical fragments.** See at the museum and in the garden of S. Nicola. The Caltagirone brothers will show numerous remains of Greek houses, Greek tombs, etc.

**Concordia.** See under Temples.

**Coins.** The coins of Acragas are very easily recognisable by their eagles and crabs. The commonest type has an eagle one side and a crab the other. There is a splendid decradrachm at Munich with an eagle holding a hare on one side and a four-horse chariot under an eagle on the other. The crab was a fresh-water crab found in the river of Acragas. There is also a beautiful bronze coin with a fine head on one side and the Pegasus on the other belonging to Acragas.

**Costumes.** Girgenti is not a good place for costumes, though the women, who do not go about much, make a picturesque feature in the churches with their black mantos or shawls.

**Curios.** Girgenti is a capital place to buy curios. Fresh Greek tombs are constantly being opened, and you can buy a few pieces of old lace, fans, etc. The Greek curios consist of terra-cotta figurines, vases, lamps, articles of toilet; bronze ditto, not so numerous; bronze candelabra, mirrors, bells, needles, weights, rings, bracelets, etc.; stray pieces of antique gold and silver and innumerable coins. There are three brothers named Caltagirone, who are licensed to dig for antiquities on condition of submitting their finds to the museum. They are perfectly honest and by no means expensive. Sig. de Angelis of the Hotel Belvedere sends for them.

**Curio-shops.** In the main street. The most reasonable is kept by a barber. But the jewellers all deal in curios.

**Empedocles** was a native of Girgenti. Was flourishing 444 B.C. Refused the tyranny when he had driven out Thrasydæus, son of Theron. He freed Girgenti from malaria by making the cleft between the city and the Rupe Atenea. See General Index.

**Empedocle, Porto.** One of the principal sulphur ports of Sicily. The port of Girgenti. Owes its existence chiefly to the mole built by Charles V. out of the Temple of Jupiter.

**Favara.** A city a few miles from Girgenti, containing a splendid old castle of the Chiaramonte. See General Index.

**Garibaldi, Villa.** The public garden of Girgenti, situated on the Rupe Atenea at the entrance to the town.

**Gates.** The *Porta Aurea* was situated between the Temple of Hercules and the Temple of Jupiter. The *Porta Gela* was situated between the Temple of Juno and the Rupe Atenea. The *Porta Eraclea* by which the Carthaginians entered was near the Greek bridge. The modern gates are not important.

**Gateways, medieval.** There are at least two medieval gateways of the narrow acute-arched Arabo-Norman pattern in the wall which runs along the south side of the town.

**Gebbia.** One of the largest gebbias or water cisterns in Sicily is at the Convent of S. Nicola.

**Gellias.** The rich citizen of Agragas who burnt himself in the Temple of Juno (Minerva), where the traces of the fire can still be seen, on the night that the Carthaginians took Agragas, 406 B.C. For Diodorus's stories about him, see General Index.



THE TEMPLE OF JUNO (MINERVA), WHERE GELLIAS BURNED HIMSELF

**Gerlando, S.** The Norman bishop appointed to Girgenti by Count Roger. He was canonised, and is the popular saint of Girgenti. See Cathedral.

**Giardino Pubblico.** See Villa Garibaldi.

**Giganti.** The giants which form the device of Girgenti are a pun on the name, helped out by the fallen giant in the Temple of Jupiter Olympius.

**Goethe** was at Girgenti in 1787, from the 23rd to the 28th of April. He saw the coast of Africa one day, and thought the Phædra and Hippolytus sarcophagus the best he had ever seen.

**Golden Gate.** See Gates, Porta Aurea.

**Græco Norman architecture.** The Greek influence on the Norman style of architecture is distinctly visible at the Convent of S. Nicola.

**S. Gregorio delle Rape** (*i.e.* of the turnips). The church in which the Temple of Concord was embodied and preserved for so many centuries.

**Grotta di Fragapane.** A very elegant catacomb extended from a Greek cistern which had been used as a tomb, near the Temple of Concordia. Baedeker assigns it to the second century A.D.

**Guides.** Girgenti has a good guide, one of the brothers Caltagirone, who sell *antichità* at the hotels. He can point out the houses of the cave-dwellers, the Greek aqueducts, the various Greek tombs, the remains of Greek houses, etc., as well as all the Gothic bits in the city.

**Guido Reni.** There is a *Guido* in the cathedral.



**Hercules.** See under Temples.

**Hanno I.**, The Carthaginian general whose failure to relieve Agrigentum brought about its capture by the Romans in the First Punic War, 262 B.C.

**Hanno II.**, the Carthaginian general who maintained himself at Agrigentum two years after Marcellus had captured Syracuse.

**Hollow Way, the.** An ancient Greek road from the present city down to the temenos in which the temples stand. It looks like the bed of a torrent. The expression only means a sunken road.

**Hotels.** The principal hotel in the town in Girgenti is the "Belvedere," on the south wall, commanding a glorious view of the temples and the sea. The Hotel des Temples is about half-way between the temples and the city. The cooking at the "Belvedere" is very good, and the landlord, who speaks excellent French, is the most useful man in the town to strangers.

**Houses, Greek.** There is a very fine Greek house at Girgenti on the property opposite S. Nicola as you go down to the temples. It was excavated by Prof. Salinas, and is of great size. It has a courtyard with twenty-eight columns, the bases of which are all *in situ*, and the walls of the rooms, some of which have mosaiced floors, are several feet high. There are remains of numerous other Greek houses in the fields near the railway, which the Caltagirone brothers can point out. There is hardly anything left of them, except bits of foundations, and tiled or mosaiced or cemented floors. The leading characteristics of a Greek house were: a small front door on the street leading through a little hall into the courtyard of the *andronitis*, *i.e.* the men's part. From this, which was surrounded by the sleeping-cells of the unmarried men of the family and the slaves, the *mesaulus*, or the half-way hall, conducted one into the *gynaconitis* or women's part of the house, surrounded by the chambers of the women and the head of the house. There was often a garden at the back. One need not enter into details, and the plan was not rigidly adhered to.

**Ipogeo**, or Laberinto. The secret passage alluded to above. See *Catacombs*.

**Jewels, Greek.** Little ornaments of gold and silver are constantly found in the tombs, especially rings and earrings, though larger pieces have been discovered.

**"Josiah's Wife."** A novel by Miss Norma Lorimer, with its scene laid at Girgenti, chiefly at S. Nicola. (Methuen, 6s.)

**Juno Lacinia.** See Temples.

**Jupiter.** See Temples.

**Laberinto.** See Ipogeo.

**Lævinus.** The Roman consul to whom Mutines betrayed Agrigentum in the Second Punic War, 210 B.C.

**Latomia**, *i.e.* literally a stone quarry. Like those at Syracuse. The large hollow called the Piscina, which was a reservoir or fish-pond in Roman times, was really a latomia with the end blocked up.

"In those former times, likewise, there was a pond out of the walls of the city, cut by art, seven furlongs in compass, and twenty cubits in depth; into this, with wonderful art, were drawn currents of water, by which they were abundantly supplied with all sorts of fish ready for their use at all public entertainments. Upon this pond, likewise, fell multitudes of swans and other fowl, which entertained the spectators with great delight." (Diodorus Siculus, Book XIII., chap. xii.)

"The Agrigentines, likewise, sunk a fish-pond at great cost and expense



seven furlongs in compass, and twenty cubits in depth. Into this water was brought both from fountains and rivers, and by that means it was sufficiently supplied with fish of all sorts, both for food and pleasure. And upon this pond there fell and rested a great multitude of swans, which gave a most pleasant and delightful prospect to the eye; but by the neglect of succeeding ages, it grew up with mud, and at last, through length of time, became entirely dry ground. But the soil there being very fat and rich, they have planted it with vines and replenished it with all sorts of trees, which yields to those of Agrigentum a very great revenue." (Diod. Sic., Book XI.)

**Lorimer, Miss Norma.** See *Josiah's Wife*.

**Malaria.** Empedocles is said to have driven away malaria by cutting the valley between the city and the Rupe Atenea.

**Mamilius, Q.** One of the two Roman consuls who captured Agrigentum after a seven-months' siege in the First Punic War, 262 B.C.

**Minerva.** See Temples.

**Monserato.** The long hill between Girgenti and Porto Empedocle across the river valley from the Greek necropolis. The Carthaginians occupied this, as well as the valley between called the Sita. It is covered with tombs.

**Museum.** There is a small museum at Girgenti under the direction of the amiable and able Prof. Celi. It is a few doors from the Hotel Belvedere. It has a splendid collection of Greek vases and, of course, a number of terra-cotta figurines, and the various bronzes and terra-cottas which are generally found in tombs. It has also some interesting sarcophagi in its rather quaint little cortile. Among the vases is the splendid specimen dug out while the German Emperor was at Girgenti and presented to him. He refused to deprive the town of it, and desired it to be kept in the museum with his name attached.

**Mutines.** The courageous and skilful Numidean who defended Agrigentum so long against the Romans in the Second Punic War. Having been offended by the Carthaginian general, Hanno, he betrayed the city to the Consul C. Lævinus, 210 B.C.

**Necropolis.** Few people who go to Girgenti trouble about either the Greek or the Roman necropolis, though they comment a good deal on the picturesque Roman-Christian tombs of the Grotta di Fragapane and those with which the ancient city wall are honeycombed. But there is a Roman necropolis outside the Porta Aurea which has one rather majestic tomb miscalled the Tomb of Theron (q.v.), and there is an enormous Greek necropolis stretching from just beneath the city wall across the valley of the Hypsas and over the brow of Monserato. The tombs in it mostly are cut in the surface of the rock in a coffin shape covered with lids of stone or terra-cotta, and undisturbed tombs are constantly being opened and yielding up their treasures. There is a high causeway whose walls are built of these tomb-covers set on end. The remains of the Ponte dei Morti (q.v.), by which the bodies were carried across the river to the necropolis, exist. There is also a prehistoric necropolis intermixed with the houses of the cave-dwellers in the rocks under the town.

**Nicola, Convent of S.** See under Churches.

**Olive trees.** Some of the olive trees round Girgenti are said to be two thousand years old. There are some very old ones round the Temple of Juno.

**Palaces.** Girgenti has practically no palaces of any pretension going back to Gothic times. The Palazzo Granito is considered the finest. The interesting feature is the introduction of Greek features copied direct from the city's own monuments in its modern classical architecture. There is a temple colonnade in the main street, which often deceives visitors, though it has no great merit.

**Phæaces.** The aqueducts (q.v.).

**Phædra and Hippolytus.** The subject of a superb Greek sarcophagus preserved in the cathedral, and until recently used as the altar. Goethe, in his *Letters from Sicily*, says: "In it there is an ancient sarcophagus in good preservation. The fact of its being used for the altar has rescued from destruction the sculptures on it: Hippolytus, attended by his hunting companions and horses, has just been stopped by Phædra's nurse, who wishes to deliver him a letter. As in this piece the principal object was to exhibit beautiful youthful forms, the old woman, as a mere subordinate personage, is represented very little and almost dwarfish, in order not to disturb the intended effect. Of all the alto-relieues I have seen, I do not, I think, remember one more glorious and at the same time so well preserved as this. Until I meet with a better, it must pass with me as a specimen of the most graceful period of Grecian art." (Bohn's trans.)

**Phalaris**, tyrant of Agrigentum, began his reign 570 B.C. He is remembered equally for his brazen bull and the forged letters which rehabilitated his character. He is said to have kept the bull at Ecnomus, the hill above Licata. Diodorus trounces Timæus for not believing in it, and certainly Scipio, when he conquered Carthage, brought back the brazen bull, which the Carthaginians had taken from Agrigentum as that of Phalaris. See General Index. The legend was that he roasted people alive in it (like the Moloch worshippers), beginning with the artist who had constructed it for him, so that their cries should come out from the open mouth. The so-called Oratory of Phalaris in the convent garden of S. Nicola belongs to a later date. Dante (Canto xxvii. 4-9) alludes to the brazen bull and the story of Perillus being the first victim.

"Come il bue Sicilian, che mugghiò prima  
Col pianto di colui (e ciò fu dritto)  
Che l'avea temperato con sua lima  
Mugghiva con la voce dell'afflito  
Sì che con tutto ch'ei fosse di rame  
Pure e' pareva dal dolor trafitto."

"As the Sicilian bull (which bellowed first with the lament of him—and that was right—who had turned it with his file) kept bellowing with the sufferer's voice; so that, although it was of brass, it seemed transfixed with pain."

**Phintias.** Tyrant of Agrigentum 289 B.C. (according to Sir W. Smith). He established an empire large enough to include Agyrium. He is best known from having founded the new city of Phintias, the modern Licata, and transferring to it the inhabitants of Gela. See Phintias, General Index.

**Photographs.** There is a small photographer at Girgenti difficult to find. Sig. de Angelis at the Hotel Belvedere has the largest selection of both photographs and postcards.

**Pindar** (see General Index) was employed by Theron of Agrigentum to write odes about his triumphs. It was he who gave Girgenti its name of "Splendour-loving Acragas," "splendour-loving noble city of all the most beautiful."

**Piscina.** See above, under Latomia. Mentioned by Diodorus.

**Politi, Raffaele.** One of the best artists of his time. He wrote a guide-book to Girgenti, which is now very valuable and seldom to be bought, entitled, *Il viaggiatore in Girgenti e il cicerone di piazza, ovvero guida agli avanzi d'Agrigento* (Garg., 1826). He belonged to the same family as Salvatore and Vincenzo Politi, the authorities on the antiquities of Syracuse. Some of the forty plates of his book are very beautiful and interesting. The best are reproduced in Mr. Slaen's *In Sicily*, including the reconstructed Temple of Jupiter.

**Ponte dei Morti.** The Bridge of the Dead. One of the few Greek bridges in existence. Leads across the Hypsas from the ancient city to the Greek necropolis. It is one of the most important examples of Greek bridge-building in existence.

**Porta, Aurea.** Gela, Eraclea (Heraclea). See under Gates.

**Porto Empedocle.** See under Empedocle.

**Postumius, L.** One of the two Roman consuls who captured Agrigentum after a seven months' siege in the First Punic War, 262 B.C.

**Pottery.** Girgenti is the only place in Sicily where you can buy genuine ancient Greek pottery at moderate prices. It is found so often there. The Girgenti people make very pretty modern pottery of the ancient shapes.

**Public gardens.** See under Villa Garibaldi.

**Roger, the Great Count,** captured Girgenti in 1086. The bishopric has been one of the principal bishoprics of Sicily ever since it was founded.

**Rupe Atenea.** Girgenti stands upon a rifted hill, half of which, known as the Rupe Atenea, is almost bare, containing the Villa Garibaldi, the Campo Santo (q.v.), the old church of S. Biagio, which was the Temple of Ceres (q.v.), and a few modern buildings on the top. But it was enclosed in the ancient walls, of which, indeed, there are remains near the Porta Gela. Freeman thinks it never had many buildings, which is easily intelligible, as Greek cities lived in a state of siege, they were compelled to enclose large bare tracts for growing food and forage. It bore the same name in the time of Diodorus, and as it has a rocky ledge, artificially planed to receive a building, it has been assumed that some building sacred to Athene (Minerva) stood here. But if, as has been with more reason conjectured, the Temple of Athena (Minerva), in which Gellias burnt himself and his family, is the so-called Temple of Iano, its contiguity to the Rupe Atenea might have been sufficient to give the rock its name.

**Sarcophagi.** See Cathedral, Museum, Phædra, and Hippolytus.

**Seminary.** Chiaramonte Palace. The seminary stands on the site of an ancient palace of the Chiaramonti, called like their great palace in Palermo Lo Steri. The foundations were laid by Bishop Marullo in 1574, and in 1610 Gilberto Isfare Cortes, Baron of Siciliana, who had succeeded to the possessions of the Chiaramonti, gave the palace to Bishop Benincontro to build the seminary, which was completed in 1611.

**Sicilian Gothic.** The Sicilian Gothic and Arabo Norman buildings in Girgenti are the cathedral tower (q.v.), S. Maria dei Greci (q.v.), the Adorata (q.v.), S. Antonio (q.v.), S. Giorgio (q.v.), S. Nicola (q.v.), S. Spirito (q.v.), S. Francesco d'Assisi (q.v.), a building opposite S. Domenico, S. Biagio (q.v.), the decorations of the Carmine (q.v.), a Renaissance-Gothic doorway in the Via Piana Barone, with high spandrels and a rich border. In the Via Obbligato there is a very late square headed Gothic gateway with an old

peacock door knocker. At No. 39, Via Garibaldi, is a window with columns sculptured by Gagini, with more sculptures inside on the staircase, which belongs rather to the Renaissance.

**Sirocco.** The marks of the sirocco are distinctly seen on the temples. One side of the Temple of Juno, which stands on a very lofty rock, is quite eaten away by it. The stucco seems to resist better than the stone. The ancient wall between the Temple of Juno and Concordia has been eaten away by the sirocco till large portions of it have dropped out, and the remainder looks like crumbling coral.

**Sulphur.** All round Girgenti one sees traces of the great sulphur industry, for which Porto Empedocle is one of the principal shipping ports. One of the light tramways used for shipping the ore may be seen right under the temples. Pack-mules are also used, each carrying two great ingots. See under Sulphur, General Index.

**Telamon.** A male statue used in supporting an entablature, etc. See General Index. There is a perfect example lying on the ground in the Temple of the Olympian Jove. It measures 25 feet. It was put together by the artist Raffaele Politi.



THE FALLEN TELAMON IN THE TEMPLE OF JUPITER OLYMPIUS

**Temenos.** A piece of land cut off from the public lands for the support of rulers or temples. See General Index. At Girgenti no less than six temples stood together within the temenos.

**Temples.** At Girgenti there are remains of at least ten temples—Juno, Concordia, Hercules, Jupiter Olympius, Castor and Pollux, and Vulcan together in the temenos; Æsculapius down in the plain below the other temples; the Sun (Oratory of Phalaris) in the garden of S. Nicola; Ceres on the Rupe Atenea; Jupiter Polias, or Atabyrias (called also Minerva), under

S. Maria dei Greci, and possibly a shrine of Athene (Minerva) on the levelled space on the top of the Rupe Atenea.

*Tempio di Giunone Lacinia* (Temple of Juno Lacinia or Lucina), really of Athene (Minerva). A hexastyle peripteral temple of 34 columns. Nearly 41 metres long, 19½ wide, and has columns 3 metres high. Notice the ancient wall cut out of the living rock and honeycombed with early Christian tombs, often eaten through by the sirocco between the Temples of Concordia and Jano, and notice the bottle-shaped cistern in front of the Temple of Juno. The local guide-book says it has been known also as the Temple of Venus, but Diodorus is doubtless right in ascribing it to Athena (Minerva). At the Porta Gela it joins the Rupe Atenea, and nothing would have been more natural than to call the bare hillside adjoining the temple the Rock of Athene after the Temple of Athene. This must be the origin of the name Rupe Atenea.

The *Temple of Juno* stands on a rock 390 feet high. It was built about 500 years before Christ, and still has a large platform in front of it, called locally the Ara. It is very fairly perfect and sublimely beautiful and majestic. The marks of fire on it are said to have been caused by Gellias burning himself and his treasures and his family in it on the night that the Carthaginians took Agragas in 406 B.C. See Gellias, and in General Index. There are considerable remains of the cella. Its name, Juno Lacinia, does not rest on any good authority. It is one of the finest Greek temples in existence, though a little inferior in preservation to the best.

The *Temple of Concordia* is the next in order. It is wonderfully perfect, also vaguely named. The only authority for the name is that of Fazello on the strength of an inscription recording a Concordia between the Communes of Agrigentum and Lilybæum in Roman times. (Freeman.)



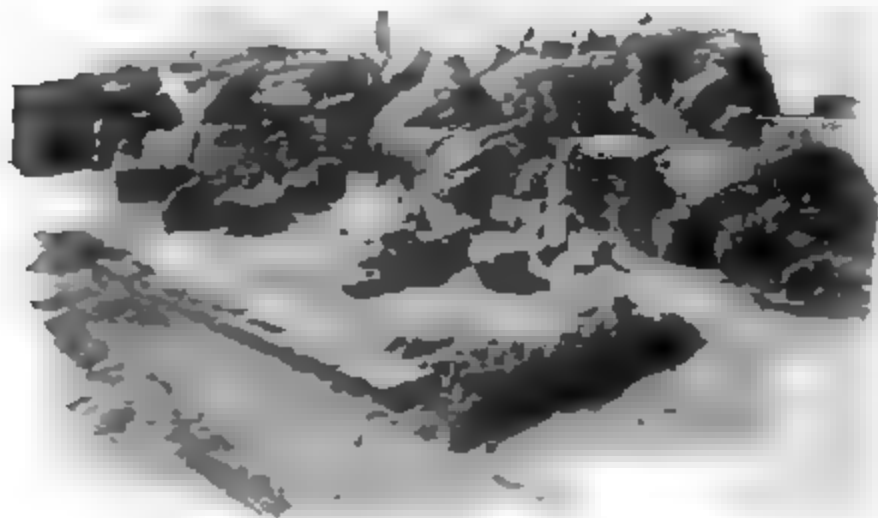
THE TEMPLE OF CONCORDIA

It is the most complete Doric temple in existence except the Theseum at Athens. Possibly the Temple of Minerva at Syracuse might run it hard if the cathedral which embodies it were stripped. It is very beautiful, and like that of Juno, the stone is of a beautiful golden colour. It was preserved by having been converted into the church of S. Gregorio della Rupe. See

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above. "Perfect staircases lead to the roof, which no longer exists. It is wonderfully perfect, and the fact of its not having a roof is of no particular consequence, because it is not certain whether a Greek temple of the very best kind ought to have a roof or be hypæthral. There is a window at each end of the cella, and arches have been chipped out of its wall. Having been a stuccoed temple, it had no grand metopes." (Sladen's *In Sicily*.) A Latin inscription found in the eighteenth century which could not belong to it gave it its name. It is 42 metres long, 19 wide, and 10 high. It is a hexastyle peripteral temple of 34 columns.

The *Temple of Hercules* was a hexastyle peripteral temple of 38 columns. It is 73 metres long and 19 metres wide. It contained the masterpiece of Zeuxis, the Alcmena, and the famous bronze Hercules which Verres tried to steal. Most of its cella went to build the mole of Porto Empedocle and the Villa Avria, the latter less than half a century ago. The columns were about 11 metres high.



RUINS OF THE TEMPLE OF HERCULES

"The inner part of the cella is divided into three chambers, the central one being prefaced by a vestibule, an arrangement never found elsewhere in Greek temples, and probably a Roman interpolation, as the masonry appears to indicate. In the central chamber are remains of the pedestal for the statue of the deity to whom the temple was dedicated." (Murray.)

*Tempio di Giove Olimpico* (Temple of the Olympian Zeus). It is separated from the Temple of Hercules by the gap of the Porta Aurea. It is the largest temple in Sicily and one of the largest in the world, and is of unique interest as being the original from which the Christians took the idea of a church. Being so immense, to strengthen it the spaces between the columns of the peristyle were walled and pierced with windows. In the interior the roof, or the entablature if there was no roof, was supported by huge telamons, 25 feet high, one of which, put together by Raffaele Politi, lies among the ruins. These are locally called *i giganti*. The natives think



Girgenti is a corruption of *giganti*. They appear on the city arms. It was 350 feet long and 200 feet wide. It was begun in the year of Theron's great victory over the Carthaginians at Himera, and was destroyed by the Carthaginians before it was finished, when they annihilated Girgenti, 406 B.C. It is a pseudo-peripteros of 38 half columns with flutings deep enough to take in a man. Most of its ruins went to build Charles V.'s mole on Porto Empedocle.

*Tempio di Castore e Polluce* (Temples of Castor and Pollux). Really two temples whose foundations are perfectly distinct. An angle of one of them was restored by Prof. Cavallari out of four Doric columns and a piece of the pediment, richly coloured and adorned. One of the most beautiful things in the kingdom of Italy. Just below it is the Piscina, and a little way beyond, built into a private house, is the Temple of Vulcan.

*Tempio di-Vulcano* (Temple of Vulcan). Consists of two columns built into a private house. It stands above the valley of the Hypsas, which contains the Greek necropolis and the camp of the Carthaginians. Near it, on the edge of the cliff, are some fragments of the ancient wall, and there are other antique bits near.

*Tempio di Esculapio* (Temple of Æsculapius). In a field between the Rock of the temples and the sea. Only a fragment incorporated in a farm building.

*Tempio di Cerere e Persefone* (the Temple of Ceres and Proserpine). Transformed into the church of S. Biagio by cutting Sicilian-Gothic door and windows in the cella. The peristyle has disappeared.

*Tempio del Sole*, or Cappella di Falaride. In the garden of the convent of S. Nicola. Its stylobate is only 10.84 metres long by 7.22 metres wide. It was altered into a chapel in Norman times, but the alterations have all perished, except an arch and some vaulting. Its connection with Phalaris has no foundation. The temple belongs to a much later epoch than his. It is a beautiful artist's bit.

*Tempio di Giove Polieo o Atabirio* (Temple of Zeus Polias or Atabirius). Not Minerva. That idea is founded on a misunderstanding of Diodorus. There are very considerable remains in the crypt of S. Maria dei Greci (q.v.). Part of the cella remains and a fine piece of the stylobate, with the bases of six columns.

**Terra cotta figures.** Girgenti is the best place to buy these. They are nearly all archaic, most of the tombs opened belonging to the period before the destruction of the city in 406 B.C. See General Index, under Earthenware.

**Theatre.** Was near the church of S. Nicola. Fazello saw remains of it.

**Theron** was the tyrant of Acragas, who commanded the forces of the city in the great defeat of the Carthaginians at Himera. He reigned from 488 B.C. to 472 B.C. His tomb must have stood near the Porta Heraclea, because the Carthaginians were about to use it in throwing up the mound with which they captured the city at this point, when it was struck by a thunderbolt. Diodorus says: "But then a sudden pang of religion seized upon the army; for Theron's monument (a large and stately structure) was beaten down by a thunderbolt, which, by the advice of the soothsayers then present, put a stop to the perfecting the design; and forthwith the plague broke out in the army, by which many were destroyed in a short time, and not a few seized with tormenting and miserable pains, among whom Hannibal himself perished." Disturbing the graves in the bed of a river was sufficient to cause a deadly fever without



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any intervention from the gods. Theron began the splendid series of temples which have made Girgenti famous. He was the patron of Pindar and Simonides, and his niece married Hiero I. of Syracuse. Under him Agrigento was at the zenith of its power.

**Theron, the tomb of.** Near the Porta Aurea (q.v.). A Roman edifice. For the tomb of the great tyrant Theron, see the preceding par.



THE TOMB OF THERON (SO CALLED)

**Toilet utensils, Greek.** Jewel-boxes, unguent-jars, etc., of terra-cotta, mirrors, etc., in bronze, can best be bought at Girgenti, where they are constantly found in tombs.

**Tombs.** Like most places in Sicily, Girgenti is remarkable for its tombs. Between the present city and the Greek necropolis are some splendid prehistoric tombs, probably Sicanian. See Cave-dwellings, etc. A vast Greek necropolis (q.v.) stretched from the Ponte dei Morti over the valley of the Hypsas and the hill of Monserrato. There was a Roman necropolis, to which the so-called tomb of Theron belongs, outside the Porta Aurea. There is a fine catacomb of the second century A.D., known as the Grotta di Fragapane; and the city wall between the temples of Concordia and Juno is full of early Christian tombs. In the city the only really fine tomb is in the sacristy of the church of S. Francesco d'Assisi.

**Towers of city wall.** There are several medieval towers on the city wall along the south side.

**Type.** You sometimes see very beautiful boys of the pure Greek type at Girgenti, but the sulphur district round has brutalised the bulk of the inhabitants.

**Utensils, Greek.** See above, Toilet utensils.

**Views.** Girgenti has glorious views, the best being from the terrace of the Hotel Belvedere on the south wall, which commands a view of all the temples and the country enclosed between them and the sea and Porto Empedocle, as well as the view of the mountains that bound the horizon and the hog-backed hill of Monserrato. A closer view of the temples, with a very beautiful view of the lofty yellow city through the stone-pines, is obtained from the terrace of the convent of S. Nicola. There are glorious views of the wild mountains at the back from the cathedral and the Rupe Atenea.

**Vito, S.**

**Vulcan, Temple of.** See under Temples.

**Walls.** The ancient walls of Girgenti included the whole of the present city and the Rupe Atenea. The position of the west wall, which ran down from the present city to the Rock of the Temples, is less certain in some parts, though we know that the valley of the Hypsas lay outside it, and the Greek necropolis. The Ponte dei Morti must have been on the line of the wall, and the tributary of the Hypsas which it crosses and the waters of the Hypsas from below the junction to the Temple of Vulcan must have marked its line, for there are remains of it on their lofty east banks. From this point onwards its course is clear. There are remains of it—some built, some cut out of the virgin stone—all along the southern face of the Rock of the Temples, and from the Temple of Juno right round the Rupe Atenea and the back of the present city the cliffs are precipitous except in two places—in the gap of the Porta Gela and the gap between the Rupe Atenea and modern Girgenti. Remains of a built wall may be seen on the Rupe Atenea near the Porta Gela. The wall cut out of the virgin stone between the Temples of Juno and Concordia is very curious. The Christians of the fifth century cut their tombs in it, leaving such a thin layer of rock that the sirocco has in many places eaten it through.

In addition to these walls, there is the medieval wall along the south face of the present city, which has several towers and at least two fine pointed Arabo-Norman gateways.

**Water.** The water of Girgenti is said to be good, but it is better not to trust it.

**Zeuxis.** The most celebrated painter of antiquity. His Alcmena adorned the cella of the Temple of Hercules.

## THINGS OF MARSALA

THE best time to visit Marsala is in winter or spring for the climate, and at vintage time to see the wine industry. Its people are rather addicted to festas, especially the Corpus Domini, Good Friday, Holy Thursday, and the Immaculate Conception. The patron saint of its Duomo is St. Thomas à Becket of Canterbury—a curious coincidence in a town which lives on industries founded by Englishmen. Marsala, the Marsa-Allah, the “Harbour of God” of the Saracens, stands on the site of the ancient Lilybæum, of which there are considerable remains. It was founded by Phœnicians or Carthaginians after Dionysius had annihilated Motya on the island opposite in 397 B.C. It was never captured. It stood a ten-years’ siege in the First Punic War, and passed to the Romans with the general cession of the island. In 276 B.C. it successfully repelled Pyrrhus, King of Epirus. Cicero was Quæstor of Lilybæum, the capital of one of the two quæstorships into which the island was

divided. Both Scipios sailed from Lilybæum to their conquests of Carthage in the Second and Third Punic Wars. Roger, the Great Count, found it ruined, and restored it. Its present prosperity dates from the year 1794, when Messrs. Woodhouse founded their wine establishment there, and still more from the establishment of the great Ingham-Whitaker business, which dates from 1804. Signor Florio established a third wine business in 1831. The Marsala wines are known as well as sherries now, and have a higher name for purity. Garibaldi landed here with his Thousand in 1860, and commenced his freeing of Italy. See Garibaldi. Marsala is a stat. on the Palermo-Trapani line.

**Ægatian Islands**, the scene of the Roman victory which terminated the First Punic War, lie off Trapani and Marsala. See General Index.

**Archylus of Thurii** was the leader of the forlorn hope which stormed Motya for Dionysius I. See General Index, and below under Motya.

**Baglio** (plural, *baglj*; Low Latin, *ballium*; English, bailey), a walled enclosure. The name applied to the great wine establishments, such as the Baglio Ingham.

**Birgi**, near Marsala, has a fine Phœnician necropolis, now being excavated. See General Index. The ancient Acithius.

**Carthaginians at Marsala.** See Motya and Lilybæum below.

**Causeway, the submarine.** From the mainland to the island of S. Pantaleo. This was constructed by the Carthaginians, and is still used by carts.

**Churches.**—*Carmine*. Containing a sarcophagus of Antonio Grignano, 1474.

*Chiesa Maggiore* (often called the Cathedral). Sixteenth-century tapestries and the celebrated ancient Greek Marsala vase, made of delicately carved white marble.

*S. Giovanni a Boeo*, which contains the well of the Cumæan Sibyl (see Sibyl) and Byzantine frescoes in the crypt, and the best Gagini's St. John in Sicily.

*S. Salvatore*. Fourteenth-century church, much spoiled.

**City, the subterranean.** Marsala has a subterranean city of very large extent, formed in the times of the Saracen raids and persecutions, begun as a quarry. Very like catacombs; but at Marsala the dead were of secondary consideration.

**Columns, fragments of ancient**, are preserved in various places.

**Coins.** No coins of Lilybæum are known prior to the Roman period. The Roman coins of Lilybæum have "LILYB," "LILYBIT," or "LILYBAITAN," if the lettering is Greek.

**Dionysius at Marsala.** Dionysius I. of Syracuse destroyed Motya (q.v.), the original Phœnician settlement, in 397 B.C. The following year the Carthaginians founded Lilybæum, which he found too strong for him on his next expedition.

**Gagini.** There are three small reliefs by Gagini in the Chiesa Maggiore, and a splendid St. John out at S. Giovanni a Boeo.

**Garibaldi** landed at Marsala with his Thousand on the 11th May, 1860. See General Index.

**Grotta of the Sibyl, the.** In the crypt of S. Giovanni a Boeo is the spring of the Sibyl, the ancient spring of Lilyba, round which Himilcon founded his town of Lilybæum. The Romans, who were great at finding resemblances in names, chose to identify Lilyba with Sibyl. It is now the well of St. John.

**Harbour.** The harbour of Lilybæum was one of the great harbours of antiquity. It was on the opposite side of Cape Boeo from the present harbour of Marsala, and was filled up in the sixteenth century (1532) because it was easier to destroy it than to keep the Barbary corsairs out of it. The present harbour was only constructed in the last century.

**Himilcon.** A Carthaginian admiral who, with a hundred triremes, attempted to save Motya, and was driven off by the artillery of Dionysius. The next year he founded Lilybæum, and by building out a mole from the cape towards the island made the harbour of Lilybæum one of the best harbours of the ancients. This was on the other side of the cape from the present harbour.

**Immacolata, procession of.** One of the great festas at Marsala, December 8th.

**Isola Lunga.** An island in the Stagnoni, or lagoons, outside Marsala.

**Lilyba, the Sacred Spring of.** See above under Grotta of the Sibyl.

**Lilybæum.** The ancient city on whose site Marsala is founded. See History above, and General Index under Lilybæum.

**Lilybæum, Cape.** One of the three capes which gave Sicily its name of Trinacria, now called Cape Boeo. Just outside Marsala, whose harbour is partly formed by it.

**Lombardo, the.** The name of one of the two Rubattino steamers lent to Garibaldi to transport his Thousand to Marsala. See General Index.

**Mille of Garibaldi, the.** He invaded Sicily with a thousand picked men, who gave their name to the Corso dei Mille at Palermo, etc.

**S. Maria, Island of.** One of the small islands in the lagoon outside Marsala.

**Medieval fortifications.** There are some noble remains of medieval fortifications at Marsala, which you see as you drive into the town.

**Motya.** An island in the lagoons now called S. Pantaleo. Connected with the shore by a submarine causeway (q.v.). This was the first settlement of the Phœnicians in Sicily, and was stormed and razed to the ground by Dionysius in 397. The story of the siege of Motya is one of the finest passages in Diodorus, the Sicilian Froissart, in the stately old English translation of Booth. There are remains of walls, a fine gateway, etc., aboveground, and probably many underground, which the proprietor, Mr. J. J. S. Whitaker, intends to have excavated when he has come to terms with the Government about the disposition of the objects found. See Motya I., in General Index.

**Necropolis.** The Phœnicians of Motya had their necropolis on the opposite mainland at Birgi; the best which has yet been discovered. See under Birgi, General Index.

**Nelson at Marsala.** Nelson was off Marittimo, one of the Ægæan Islands, with his fleet for some time in 1799, waiting to intercept the French. While there he sent an order to Woodhouse's baglio for some Marsala wine. "The wine to be delivered as expeditiously as possible, and all to be delivered within the space of five weeks from this date. A convoy will be wanted for the vessel from Marsala, but all risks are run by Mr. Woodhouse. Bronte and Nelson." The facsimile of his autograph is kept framed in Woodhouse's office.

**Palazzetti.** Marsala abounds with medieval palazzetti of the lesser nobles. Now occupied by the poor. See General Index. They are splendid artists' bits with their terraced courtyards. Good examples are to be found in the Strada S. Calogero.

**S. Pantaleo.** The island in the lagoons off Marsala which was anciently *Motya* (q.v.).

**Pantelleria.** An island seven hours by steamer from Marsala. An Italian colony, an island with a volcano 1,800 feet high. It has a special dialect. It was the Phœnician colony *Kassura*. Has low round prehistoric towers called *Sesi*. The large ring-lasses used in Sicily are from Pantelleria. See General Index.

**Piemonte.** One of the steamers lent by Raffaele Rubattino to Garibaldi to convey the "Mille" to Sicily. See General Index.

**Processions.** See Festas in introductory paragraph.

**Punic Wars.** Lilybæum, the classical city out of which Marsala has grown, played a great part in the Punic Wars. In the First Punic War it stood a siege of ten years successfully, and only passed to the Romans by the cession of Sicily. In the Second Punic War it formed the naval basis from which Scipio Africanus invaded Carthage, and in the Third Punic War it was the naval base from which the young Africanus invaded Carthage. Without it Rome could not have taken Carthage, and with Sicily as a base Hannibal would have conquered Rome. It was the Battle of the Ægæan Islands which settled that the world should be Roman instead of Carthaginian. See under General Index under Lilybæum and Punic.

**Pyrrhus, King of Epirus.** Besieged Lilybæum unsuccessfully. See General Index.

**Rubattino, Raffaele.** The Genoese steamship owner who lent Garibaldi the *Lombardo* and the *Piemonte* to transport his Thousand to Marsala for the invasion of Sicily. See Garibaldi, etc., and Florio-Rubattino in General Index.

**Saracens.** The Saracens founded Marsala on the ruins of Lilybæum and gave it its name of Marsa-Allah, "Port of God," on account of its splendid harbour.

**Salt-pans.** The lagoons between Marsala and Trapani are full of salt-pans. Sicily does not come into the Government monopoly of salt. They are very picturesque with their white pyramids looking like the tents of an army, and their windmills, and their still pools. They are seen well on the excursion to Motya.

**Scipio Africanus.** Both Scipio Africanus the Elder and Scipio Africanus the Younger sailed from Lilybæum to conquer Carthage.

**Shrines, wayside.** The wayside shrines outside Marsala are among the best in Sicily. They take the form of the *ædicula*, the favourite form of tomb of the Athenians, consisting of a gable with a sunken panel in it, decorated with reliefs.

**Stagnoni, or lagoons.** Between Marsala and Trapani are a number of lagoons with three small islands and about fifty salt works.

**Tombs, ancient.** The best ancient tombs round Marsala are in the Phœnician necropolis at Birgi (q.v., General Index). In the Woodhouse baglio are some tombs of English people more than a hundred years old, the right of Christian burial being refused to Protestants in those days; the earliest is that of John Christian, 1793.

**Vase, the Marsala.** A noble white marble Greek vase. See under Cathedral.

**Villas.** Marsala is surrounded with the villas of her rich tradesmen and merchants.

**Vineyards.** There are not a great number of vineyards round Marsala itself, though the industry absorbs nearly all the grapes of Western Sicily, collected at places like Balestrate, Partenico, Castelvetro, and Campobello.

**Walls.** There are some remains of ancient Lalybæum near the Porta di Trapani and near Cape Boeo.

**Whitakers.** The principal foreign family in Sicily. See General Index.

**Wine.** The Marsala wines of the firm of Ingham, Whitaker and Co., known as Marsala, are among the most celebrated in the world. The Woodhouse establishment was founded a little earlier, and the Florio is on an extensive scale, with the finest modern appliances. But to most people in the English-speaking world, Marsala means Ingham Marsala.

## THINGS OF MAZZARA

**MAZZARA**, called Mazzara del Vallo, to distinguish it from Mazzarra S. Andrea, is a beautiful old city on the Palermo-Trapani line. It is a good-sized town, and in the Middle Ages was much more important than Marsala or Trapani, as is shown by the fact that the west gate of Palermo is called the Porta di Mazzara, and that one of the three divisions of Sicily was called the Val di Mazzara, though it included Palermo. It is quite neglected by foreigners, who would not know of its existence except for the superb Mazzara Vase, the gem of Hispano-Moresco pottery, preserved in the Palermo Museum. Its nickname is *Inclita*, the famous. It was a colony of Selinunte, destroyed by Hannibal, the son of Gisco, 409 B.C. Some people derive its name from *Magar*, a Phœnician word meaning boundary, as being the boundary between the Greeks and Carthaginians. It was here that the Saracen conquest commenced, A.D. 827. It was captured by Count Roger who furnished it in the year 1080 with the walls and fortress of which the ruins still remain. It can be visited in the day from Trapani, which has a fair hotel, or better, from Marsala, if the hotel is good enough there.

**Burgo, Conte**, the mansion of the, at the west corner of the Piazza del Duomo, contains large Arabic majolica vases. Other vases from Mazzara are in the museum at Naples. (Baedeker.)

**Castle**, remains of an ancient medieval, in the Piazza Mokarta. Built in 1073 by Count Roger, Mazzara was used by him as his capital, while Robert Guiscard retained his half of Sicily.

**Churches.** *Cathedral.* Founded by Count Roger, has a fine campanile of 1654, a group by Gagini—the Transfiguration, three antique sarcophagi, and medieval sarcophagi. In the Bishop's Palace opposite there is said to be some magnificent faience. It has three classical sarcophagi, two of the Lower Empire, representing the Rape of Proserpine and a Boar Hunt, and one of a better period representing the battle of the Greeks and Amazons. It has the sarcophagus of the Bishop Tustinus, 1180, and the sarcophagus of the Bishop Montaperto, 1485. Notice painted crucifix.

*S. Egidius.* A sixteenth-century church. According to Murray it has traces of early architecture in its aisle.

*S. Maria-la-Gesù*, near Mazzara del Vallo. Fifteenth century. Portal sixteenth-century sculpture.

*S. Maria del Alto*, near Mazzara del Vallo. Fourteenth century. Has a Madonna.

*S. Michele.* According to Murray has some Roman inscriptions and a tomb of the family of Albinus. It has stucco reliefs (school of Serpotta).

*S. Nuovò Lo Reale.* A Norman church. Called S. Nicoluccio.

*S. Venera*, Chiesa del Monastero di. Stuccoes of the school of Serpotta.



**Gagini.** There is a fine Gagini in the cathedral (q.v.).

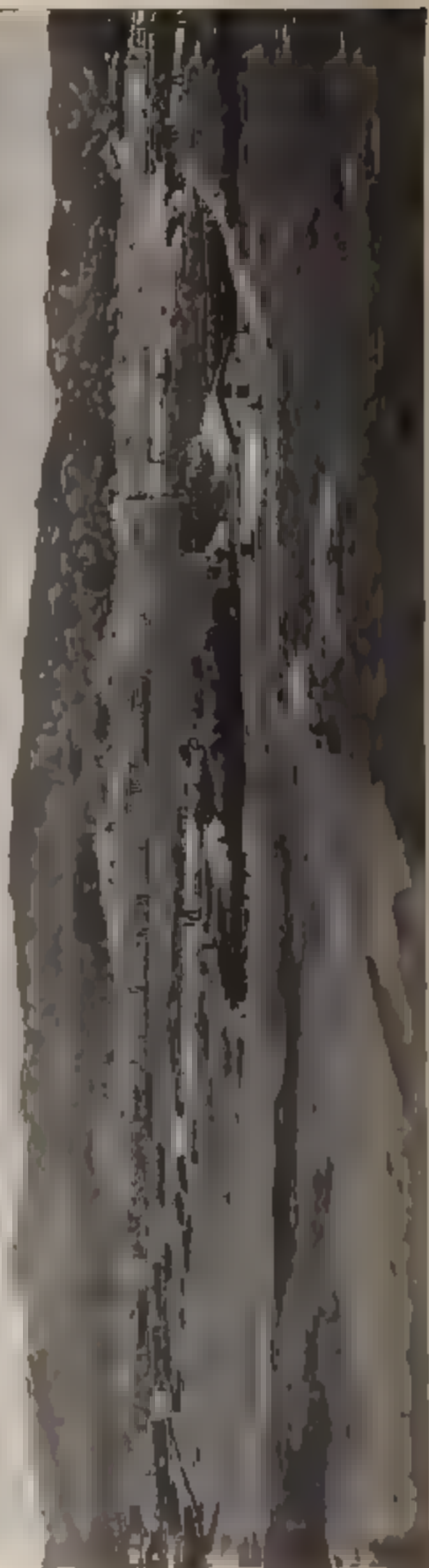
**Vase, Mazzara.** A grand Hispano-Moresco vase of lustre faience, three or four feet high, now in the Palermo Museum. It was formerly at the cathedral of Mazzara. Baedeker points out that there are other vases of this kind from Mazzara at Naples. See Burgo.

**Walls, Saracenic-Norman,** of Mazzara, are very lofty. "The town forms a quadrangle about a mile in circuit, enclosed by walls thirty-five feet high with square towers at intervals of thirty yards, Saracenic or Norman in construction."

### THINGS OF MESSINA

MESSINA is the town most neglected by foreigners where there are discoveries to be made. The neglect is evidenced by the absence of photographers.

Messina may be visited at all times. Its patron saint is the Madonna della Lettera. The chief festa is on the third of June. The name Messina is a corruption of Mes-sana, so called for its connection with the Messenians of the Peloponnesus. Its older name was Zancle (Sickle), from the shape of the harbour. Messina is approached by train from Palermo or



MESSINA, FROM THE STRAIT

Catania, by steam tramway from Barcelona and the Faro, and by the Florio-Rubattino steamers from all parts of the Mediterranean. The *facchini*, unless a bargain is made, are unusually troublesome and exorbitant. Besides the large hotels, there is a pleasant and characteristic Sicilian hotel, the Belvedere, looking out on the cathedral, next door to La Cattolica.

**HISTORY.**—Zancle was founded by pirates from Cumæ in 732 B.C. In 493 Anaxilas of Rhegium captured it, and peopled it with Messenians from the Peloponnesus. Destroyed by the Carthaginians in 396. Rebuilt by Dionysius. The Mamertine mercenaries of Agathocles acquired it in 288. Their appeal to Rome for help against the Carthaginians led to the First Punic War. From 241 it belonged to the Romans. After Cæsar's death, Sextus Pompeius established himself here. In 35 B.C. it was sacked by Octavian; captured by the Saracens, 831; and by the Normans, their first possession, in 1061. In 1190 Richard Cœur de Lion and his Crusaders spent six months here; 1194, acquired by Emperor Henry VI. Besieged by Charles of Anjou unsuccessfully after the Sicilian Vespers, 1282; 1282 to 1713 Messina had Spanish masters; 1571, Don John of Austria sailed from Messina to his victory of Lepanto; 1675, Messina drove out its Spanish garrison; 1678, the Spanish returned; 1743, forty thousand people died of the plague; 1783, it was almost destroyed by earthquakes; 1848, in the Revolution, Messina bombarded for five days; 1854, fifteen thousand people died from cholera; 1860, Messina, the last city in Sicily, taken by Garibaldi. Great men of Messina, according to *Encyclopædia Britannica*, are Dicaearchus, the historian, *cir.* 322 B.C.; Aristocles, the peripatetic; Euhemerus, the rationalist, *cir.* 316 B.C.; Stefano Protonotario, Mazzeo di Ricco, Tommaso di Sasso, poets of the court of Frederick II.; Antonello da Messina, painter, 1414-1499. Constantine Lascaris taught here in fifteenth century and forged the famous letter from the Virgin. Bessarion was archimandrite here.

**Anaxilas**, tyrant of Rhegium, hailed from the Peloponnesian Messene. Before 493, with some Samian and other refugees, he seized Zancle; and before his death, in 476, he drove them out, repopled it, and changed its name to Messana.

**Abbadiazza**, or **Badiazza**. A Benedictine monastery endowed by William II. The church, which dates from the twelfth century, is one of the most pictur-



THE BADIAZZA EXTERIOR

esque Norman buildings in Sicily. Splendidly situated at the top of the Fiumara S. Francesco di Paolo, about an hour's walk from Messina. The ruins are half buried by the torrent. You walk up the bed of the torrent through charming scenery and endless lemon groves.



THE BADIATTA--INTERIOR

**Æsculapius** and **Hygieia** were the patrons of ancient Greek Messina. There are fountains inscribed with their names in the church of La Cattolica and the cathedral.

**Amalfitania, Via.** Old name of Via Primo Settembre (q.v.).

**Antonello da Messina.** The best of the Sicilian painters, born 1414. Seeing at Naples an oil painting by Jan Van Eyck, belonging to Alfonso of Aragon, he went to the Netherlands to learn the process. He returned with his secret about 1465. He came of a family of painters. Died 1493. A very fine example of his work is in the Museum at Messina, one of the few undisputed examples.

**Austria, Don John of.** Assembled at Messina the fleet with which he defeated the Turks in 1571. His statue, erected 1572 in the Piazza dell' Annunziata on the Corso Cavour, is one of the sights of Messina.

**Austria, Strada di.** Former name of the Via Primo Settembre (q.v.).

**Antennamare.** Monte Antennamare. Four hours' ascent gives splendid views of Etna and Monte Nebrodi.

**Badiazza.** See Abbadiazza.

**Banks.** The Banca di Messina, off the Via Garibaldi, changes English circular notes, etc.

**Baroque.** Messina has a very effective, almost beautiful, baroque style of its own, of which the church of S. Gregorio is the most striking example.

**Beggars** are persistent at Messina. They do not belong to the city, but have a tariff of ten centimes each way to bring them over from Calabria, where they reside in order to defy the Sindaco's progressive regime.

**Cab tariff.** From the stat. to the city, or *vice versa*, one horse -day, 50 c. ; night, 1 fr. Two-horse -day, 1 fr. ; night, 1.50 fr. Course in the city, the same price.

**Calabria.** The coast of Calabria is within rowing distance of Messina. There is a steam-ferry to S. Giovanni and Reggio. The nearest point is only two miles from Messina.

**Campo Santo.** Is outside the city on the Catania road. One of the most ambitious in Sicily.

**Campo Inglese.**

**Cappuccini, Monte de'.** Half an hour from the Via Garibaldi by the Via Placida. Now a prison for women. Admirable view.

**Cardines, Via.** Intersects the Via Primo Settembre at the Four Fountains, one of the oldest streets. The *Gia lecca* was in this street, and so was the Zecca or mint. There were many Jews in Messina. In or just off it are the Anime del Purgatorio Church, the remains of the Temple of Neptune in the Church of the SS. Annunziata dei Catalani, the Oscan inscription, the Zecca, and the University.

**Castles.** See Castellaccio, Forte Gonzaga, Rocca Guel-fonia, Cittadella.

**Castellaccio, Fort.** Half-hour's climb up the Torrente Portalegni from the Ospedale Civico. It contains an ancient cistern. It is not now a fortress. Splendid view of the city, the Strait, and the Calabrian Mountains.

**Cathedral.** See Churches.

**Cattolica, La.** See Churches.

**Cemetery, Protestant.** Near the Citadel.

**Charybdis.** A whirlpool close to the Faro in the Strait of Messina. It still requires careful navigation. Cola Pesce twice brought up the golden cup King Frederick threw into Charybdis. The third time he was drowned. This is the subject of Schiller's poem *Der Taucher*.

"Once when the Messenians who dwell on the Strait were sending to Rhegium, in accordance with an ancient custom, a chorus of five-and-thirty boys, along with a teacher and a flute player, to take part in a local festival of Rhegium, a



DETAIL OF THE PRINCIPAL GATEWAY OF THE CATHEDRAL OF MESSINA



THE CATHEDRAL AT MESSINA



calamity befell them: none of those thus sent returned home, for the ship which carried the boys went down with them. In truth, the sea at this strait is the stormiest of seas, for it is lashed by the winds, which cause a swell from both sides, from the Adriatic and from the Tyrrhenian Sea; and even when the winds are still, the strait is of itself in violent agitation, and back-currents run strong. It also swarms so thickly with monsters that the air stinks of them, so that the shipwrecked mariner has no hope of escaping from the strait. If it was here that the ship of Ulysses was wrecked, it would be incredible that he swam safe to Italy, were it not that the favour of the gods makes everything easy. So the Messenians mourned for the loss of the boys, and among other means devised to do them honour, they dedicated bronze statues of them in Olympia, together with statues of the teacher of the chorus and the flute-player. The ancient inscription declared that they were offerings of the Messenians who dwell at the strait.' (Pausanias.)

**Churches.** *The Cathedral.* Begun in 900, but not dedicated till 1197. Damaged by fire at the obsequies of the Emperor Conrad IV., 1254. The frieze of the campanile struck by lightning, 1559. The campanile thrown down in the earthquake of 1783. The façade is fourteenth century. The two towers and the choir were rebuilt in 1865. The façade has three Gothic portals, the central very rich, decorated with slender columns, graceful arabesques, bas-reliefs, and statuettes. The bas-reliefs are very curious, representing agriculture, etc. The nave has twenty-six antique granite



PULPIT OF THE CATHEDRAL OF MESSINA



capitals from the Temple of Neptune at the Faro. There are several rich Gothic tombs. The south façade of the cathedral contains a number of Gothic windows in the German style. The back has been recently rebuilt. The high altar is a mass of precious stones, one of the earliest and richest specimens of Florentine inlaying—agates, lapis lazuli, chalcedony, jasper, etc.

Under the Baldachin is the antique picture of the Madonna of the Letter attributed to S. Luke. There is a copy of the letter given by the Virgin with her own hands to the citizens of Messina. The original has been burnt. It is a translation by Constantine Lascaris from the Greek translation of the Hebrew made by St. Paul. There are fourteenth-century mosaics in the apses. Underneath the cathedral is a fine crypt with pointed Sicilian-Norman arches. The choir stalls are intarsia work. There are tombs of various monarchs, including the Emperor Conrad IV., whose lofty catafalque caught fire at his funeral, resulting in one of the most disastrous conflagrations of the cathedral. In the north aisle is the celebrated carving by Gagini of the Cristo Risorto, and beside it is the S. Jerome, a coloured bas-relief in marble. By them stands a piece of a Roman column with a Latin inscription. Notice the beautiful Gothic door of the sacristy; the ciborio of S. Maria, with its exquisite carvings of angels; the tombs of Bellorato, De Tabiatis, of the archbishops, etc. There is some fine gold and silver work here, notably the mantles of the Madonna and the paliotto of the altar.

The treasury is very rich in gold and silver work. Notice antique painted Saracenesque roof and gracious little staircase tower, with eight fourteenth-century arches in north-west corner of the nave. The Gagini S. John is rather gracious also, but very modern in feeling. The pulpit is a good work of the last century, standing on the heads of eminent heretics like Calvin. The font is of the fifteenth century, ornamented with Alexandrian work. There is the usual meridian. The roof, which replaces that burnt at the funeral of the Emperor Conrad IV., in 1254, has a rich and mellow effect, though its work is not good. It is one of the sights of Sicily. The whole of the choir has mosaics beneath the plaster, which are gradually being laid bare. Notice lovely intarsia choir-stalls, 1540. The holy water stoup has an inscription dedicating it to Esculapius and Hygieia.

*S. Agostino.* A Gothic church, which now belongs to the Guild of Musicians, built in 1385, with a charming Gothic portal, and the famous and beautiful Madonna del Popolo of Antonio Gagini, and a curious picture of S. Cecilia by Quagliata. In the Via dei Monasteri. It has a cloister with a separate entrance, used by the Confraternità delle Anime di Purgatorio, who have a bas-relief of the Roman wolf by Montorsoli. The painter, Barbalunga, is buried here.



GOTHIC DOOR IN THE CHURCH OF  
S. AGOSTINO

*S. Anna.* Pictures attributed to Antonello da Messina. In the Via dei Monasteri.

*SS. Annunziata dei Catalani.* Built on the site of a temple of Neptune, the remains of which can be seen at its back on the exterior of the apse. The beautiful interior, which has lately been stripped of its plaster, is a charming piece of twelfth century work, in which the Norman, the Lombard, the Arabic, and the Byzantine styles are blended. The columns are Roman. In the Museo Civico are the Arabic inscriptions which used to adorn the principal portal, and belonged originally to the Royal Palace. Near the church is a gate with a late five centred Gothic arch, the entrance to the ancient Ospizio dei Trovatelli. Its style is characteristic of Messina, and this is one of the best specimens. In the Piazza dei Catalani off the Via Primo Settembre.

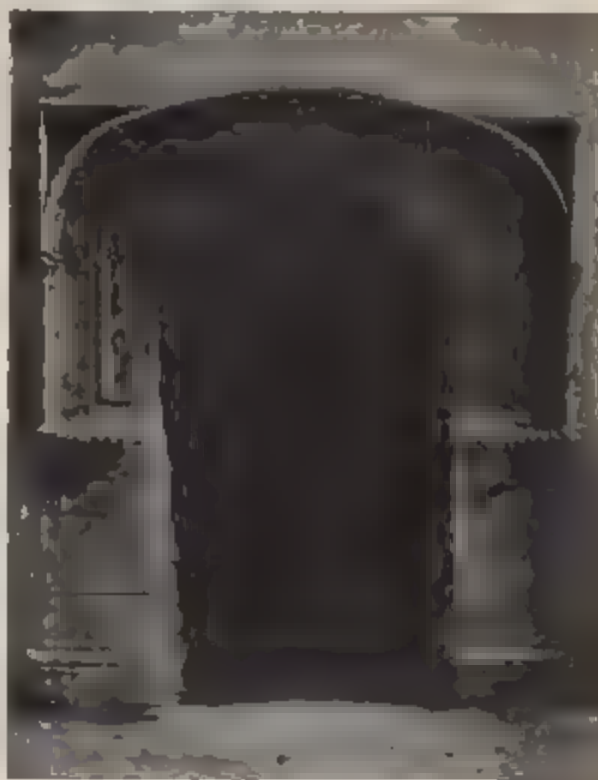
*SS. Annunziata.* Church with imposing baroque front, facing monument of Don John of Austria. Frescoes by Paladino, Suppa, Filippo Tancredi, and Giovanni Fulco.

*S. Caterina di Valverde.* Built on the site of a temple of Venus, according to an inscription over a side door. The church has a door with a pointed arch.

*La Cattolica.* In the Via Primo Settembre at the corner of the Piazza Duomo. Called also the Chiesa di Nostra Donna del Grafiro. It has a narrow Gothic front between two houses. A Græco-Latin service is held here under the direction of the Proto-Papa. There is a fourteenth-century holy-water stoup. The church gets its name from the Catholika, or baptistery. The baptismal font is inscribed in Greek to Æsculapius and Hygieia, the tutelary guardians of the city. Most interesting and historical old pictures by good masters.



INTERIOR OF SS. ANNUNZIATA DEI CATALANI



OSPIZIO DEI TROVATELLI, NEAR SS. ANNUNZIATA DEI CATALANI

## 366 SICILY THE NEW WINTER RESORT

*S. Francesco d'Assisi.* Commenced in 1254. Burnt in 1884, but restored in its original Sicilian Norman style. An extremely fine church, with a vast nave and numerous chapels like *S. Croce* at Florence. The arches are ogival. This church has the best cloister in Messina, and many interesting monuments, including a Gagini of the Virgin and Child, a beautiful silver image of the Virgin, the fine Renaissance monument of Angelo Balsamo, and a picture representing the stigmatisation of *S. Francis*, by *Salvatore d'Antonio*, father of the celebrated *Antonello da Messina*. There is a beautiful Gothic doorway under the sixteenth century cloister. In the apse is one of the finest of Roman bas-reliefs, representing the Rape of *Proserpine*. There is a good deal of old Gothic work in the exterior. It is in the *Torrente Boccetta*, just above *S. Maria della Scala*.

*S. Francesco dei Mercanti.* In this other *S. Francesco* there are some fine pictures.

*S. Giovanni di Malta.* By the public garden. The principal front dates from 1588. This is a very historical site. The first church was built by *S. Placidus*, and destroyed by the Saracens in 541. The historian *Francesco Maurolyco* (see General Index) is buried there in a beautiful sixteenth century tomb. The pictures are nearly all by *Paladino*. An inside staircase behind the altar conducts to the sanctuary of *S. Placidus*. Under the church is the crypt of *S. Placidus*, where the saint's remains were found in 1588. It has a well whose waters are drunk on the 4th of August, when they are miraculous.

*S. Gregorio.* Built on the site of a temple of *Jove* from a design by *Andrea Calamech*. One of the most striking baroque churches in Sicily. Its spiral tower is one of the landmarks of Messina. It has some very good pictures by *Guercino*, *Barbalunga*, etc., and the thirteenth century mosaic, known as the *Madonna della Ciambretta*, which is, of itself, worth a visit. The *Madonna* has such a beautiful face. The marble inlaying is very



GOthic DOORWAY OF S. FRANCESCO D'ASSISI



ROMAN RELIEF IN S. FRANCESCO D'ASSISI THE RAPE OF PROSERPINE

rich. The adjoining monastery has many Gothic features. In one of the neighbouring convents is another ancient mosaic, the S. Michael, but visitors have great difficulty in seeing it. Just behind S. Gregorio is the museum (q.v.).



S. GREGORIO

*S. Maria degli Alemanni.* This church and the adjoining hospital are among the numerous traces of the medieval Germans in Messina. The church of the Teutonic knights. It is ruinous, but its pointed Gothic architecture is very elegant. The key is kept at the Municipio. It was struck by lightning in 1612, and much damaged by the earthquake in 1783. The apse and walls are chiefly of the Norman epoch, 1189-94. The flat arch of the smaller arch on the right belongs to 1350. The fourteenth century portions of the building are very rich. The original of the Neptune of Montorsoli is kept here. The statue now standing in the Corso is a copy. Adjoining the church is a Gothic arch belonging to the Ospedale Teutonico.

*S. Maria della Scala.* Founded 1347 by the nuns of the Badiazza, who brought the statue of the Madonna della Scala to stop the pestilence which was devastating the city. The front of the church is gingerbread Gothic, but rather striking, and embodies two beautiful fourteenth century doors. It was destroyed in the earthquake of 1793, and completely rebuilt in 1856. One



door was taken from the Chiesa di Castellammare in 1456. This church is famous for its exquisite Luca della Robbia. It is in the Via Torrente Boccetta.



THE DELLA ROBBIA IN S. MARIA DELLA SCALA

*Chiesa della Pace.* In the Via dei Monasteri. Contains frescoes by Paladino and a picture by Riccio. It adjoins the Palazzo Grano.

There are other churches of Messina worth visiting for their picturesque sites, or their pictures, or their monuments, such as the Madonna d. Montalto, SS. Cosmo and Damiano, S. Rocco. Messina is full of churches and monasteries, which, though of little architectural value, are very picturesque and full of paintings, and have been almost totally neglected by foreigners. Such names as Cardillo, Palalino, Rodriguez, Albrande, Resaliba, Michael Angelo da Caravaggio, Antonello da Riccio, are known fairly generally, and Antonello da Messina has a world-wide fame, but there are many other Messina painters of considerable merit whose names are totally unknown to the average foreigner. See Paintings, Pinacoteca.

**Cloisters.** See S. Agostino and S. Francesco d'Assisi.

**Citadel.** Built by the German engineer, Carl Nuremberg, about 1680. Near the harbour and railway station. Now dismantled.

**Coins.** The leaping dolphin, with the dorsal fin in the air,  
The leaping hare, with an eagle and serpent underneath it,  
The hare, with a dolphin underneath it,  
The figure of Neptune, with a thunderbolt in his right hand and an altar in front of him,  
A lion's head facing beside a calf's head in profile (cf. coins of Samos),

are among the types on the coins of ancient Messina. Some of them have the Messina inscriptions, and some the Dancle, or Danklaion.

**Colonna, Antonio.** The Spanish viceroy who started the Palazzata, called then the Via Colonna.

**Colonna, Via.** See above.

**Confraternità.** Messina is full of confraternità, or guilds. The minor churches and chapels are apt to be attached to one or other of them. It was the confraternita of the Azzurrini who founded the Monte di Pietà, in the sixteenth century.



THE CHURCH OF S. MARIA DELLA SCALA

**Corso Cavour.** One of the main streets containing some of the best shops, the monument of Don John of Austria, etc., and runs from the Torrente Portalegni to the Villa Mazzini. The highest but one of the great streets running parallel with the harbour. Principato's Library, the centre of information about Messina, is in this street.



**Corso Vittorio Emmanuele.** Called also the Palazzata; is one of the finest streets in Europe as regards architecture, for it consists of a uniform row of palaces from end to end. They were begun before the earthquake, but in spite of its fine architecture it is a squalid street, full of the humble but interesting life of the port which bounds one side of it. It contains the famous Neptune fountain of Montorsoli (q.v.), a branch of the custom-house near the landing-stage, a modern market (q.v.), and the offices of all the steamship lines.

**Curio-shops.** Messina is very deficient in these. There are a few, including a branch of Ciccio, round the Piazza del Duomo.

**Faro, the,** or lighthouse, stands on narrowest part of the Strait, on the Cape Pelorus of the ancients, one of the three great capes of Sicily. Charybdis is just beside it, a whirlpool in the Strait, and Scylla is opposite—a rock with a lofty city on it. From here is visible the Fata Morgana (q.v.). Swordfish harpooning is the industry of the place, and the boats with their tall harpooning stages are very picturesque. Near the Faro are various traces of the English occupation, and the two charming little lakes into which they cut a canal. A great temple of Neptune stood here. The poor little village sprang up in the entrenchments made by the English in Nelson's time to prevent the French crossing. The ancient city is supposed to have been much nearer the Faro, which is now  $7\frac{1}{2}$  miles from Messina, reached by steam tram. The name Faro is derived from Pharos, the Greek for a lighthouse. At the fishing village of Pace, on the way, the church of SS. della Grotta stands on the site of a temple of Diana. The road to the Faro is known as the Via Pompeia, doubtless from Sextus Pompeius, who long maintained himself in Sicily. The story about Pelorus being the pilot of Hannibal is nonsense. The Greeks knew the place as Pelorus centuries earlier than his time.

**English occupation.** Richard Cœur de Lion stayed here six months in 1189. Messina was held by English troops while Ferdinand and Maria Carolina were at Palermo.

**Excursions.** Messina is an interesting place for excursions. It is easy to get to Scylla and Reggio, where there are some Roman remains. The Lipari Islands and Tyndaris are more easily approached from Milazzo, which is well worth a visit. There are charming walks to the mountains at the back of the city, among which there are some interesting ruins, such as the Badiazza. The Benedictine monastery of S. Placidus is near Giampilieri Stat. (2 miles).

**Fata Morgana.** So called after the Fata or Fairy Morgan, the Fay of the Arthurian romances. Chambers calls it "the Italian name for a striking kind of mirage observed in the Strait of Messina." A spectator on the shore sees images of men, houses, ships, etc., sometimes in the water, sometimes in the air, the same object having often two images, one inverted.

**Fonte Nettuno.** In the Corso Vittorio Emmanuele, near the sea face of the Palazzo Municipale. It is the work of Montorsoli, unveiled in 1557. It is very fine and majestic. The statue is a copy, the original is kept at S. Maria degli Alemanni, because it was in danger of perishing. The people call it the Gigante or Giant. The inscriptions were written by the celebrated Maurolycus. One of the most striking fountains in Europe.

**Fonte Orione.** Also by Montorsoli. Stands beside the cathedral in the Piazza del Duomo. Its sculptures are exquisitely beautiful. It is perhaps the most beautiful Renaissance fountain in Italy. It was built by Montorsoli between 1547 and 1551.



THE FOUNTAIN OF NEPTUNE

**Forts.** *Castellaccio* (q.v.). *Cittadella* (q.v.). *Gonzaga* (q.v.). *Villa Rocca Guelfonia* (q.v.).

None of these are kept up as fortresses, but there are new fortifications connected by the Strada Militaria.

**Gagini, works by,** at Cathedral S. Agostino and S. Francesco d'Assisi. *Vide* paragraph on the Gagini family in the General Index. Antonello da Gagini was the most famous, and one of the finest sculptors of the fifteenth century.

**Giardino a Mare.** A beautiful little garden on the seashore on the road to the Faro. Best public garden in Messina.

**Goethe at Messina.** Arrived May 10th, 1787, and found it still a ruined city from the earthquake of 1783. The Palazzata, or Corso, which had been four stories high, was left of all elevations (it is now two stories high). He visited the Jesuit church, which had a very rich high altar, and pronounced the lapis lazuli to be only Calcara. He does not seem to have visited the cathedral. He found a number of the inhabitants living in huts, on account of a shock of earthquake, just outside the city.

**Garibaldi, Via.** Runs from the Via Cardines to the Torrente S. Francesco di Paolo. Contains a rather dark palm garden, known as the Villa Mazzini (q.v.), the Municipio, the Palace of the Prefect, the Teatro Vittorio Emanuele, the church of S. Giovanni di Malta (q.v.), and S. Nicolo dei Greci, where there are some Byzantine pictures, including the Madonna dell' Idria.

**Gonzaga, Forte.** Erected by the Viceroy Gonzaga in 1540. Not open to the public, but affords a fine view. This, or the Mons Chalcidicus between it and the town, was the camp of Hiero II. of Syracuse and of Charles of Anjou. It is on the height above the Ospedale Civico.

**Gothic details.** Messina has been so often destroyed that it has hardly any perfect Gothic details, but it has numerous charming fragments. Besides the Duomo the visitor should study S. Maria degli Alemanni, SS. Annunziata dei Catalani, the Ospedale Teutonico, La Cattolica, S. Francesco d'Assisi, S. Maria della Scala, the Badiazza, the ruins behind



MADONNA DEL POPOLO  
BY ANTONELLO GAGINI IN S. AGOSTINO



THE FOUNTAIN OF ORION

S. Gregorio. The Via dei Monasteri has quite a number of Gothic arches, mostly late, but interesting to compare with those of Taormina. S. Agostino is a fine Gothic church. At No. 69, Via dei Monasteri, there is an ogee arch; at No. 65 a rich square-headed doorway, but the student of architecture should examine the whole of this street very carefully. It is full of picturesque old bits. The Ospizio Trovatielli is an interesting example. Zecca (q.v.).



MADONNA DEL GRAFFEO, IN THE CHIESA DELLA CATTOLICA

**Graffeo, S. Maria del.** Another name of the church known as La Cattolica (q.v.). The Graffeo is the famous letter written by the Virgin to the inhabitants of Messina. The ancient picture of this name is kept at La Cattolica. Another very ancient picture of this Madonna, attributed to S. Luke, is under the baldachin of the cathedral.

**Grano, Palazzo.** A fine Renaissance palace. Next to the Pace Church in the Via Monasteri.



**Greek community.** Messina has a colony of Greeks who fled from Turkish oppression like the Albanians of Piana dei Greci, but much later, in 1533. The churches of La Cattolica and S. Nicolo dei Greci have modified Greek ritual.

**Germans at Messina.** In the Middle Ages the Germans were much at Messina. The church of the Alemanni and the Ospedale Teutonico belonged to the Teutonic knights, and the Zecca, or Mint, in the Via Cardines (q.v.) was theirs. The Emperor Henry VI. died at Nizza, near Messina. The Cittadella was built by a German architect. The Emperor Charles V. did a great deal here; he had the whole town refortified.

**Harbour.** The harbour of Messina has always been famous. Its sickle shape gave the town its ancient name of Zancle.

**Heius, Caius.** A rich Messanian, conspicuous in Cicero's *Indictment of Verres*. He owned the Eros (Cupid) of Praxiteles, the Hercules of Myron, the Canephora by Polycleitus, and Attalic tapestry, the most valuable of the ancient world. There is a great deal about him in the *Verres*. His house, which Cicero describes, was in the neighbourhood of the Archbishop's Palace and the Four Fountains (*Verres*, V. iii., first par.).

"But to return to that private chapel there was this statue, which I am speaking of, of Cupid, made of marble. On the other side there was a Hercules, beautifully made of brass; that was said to be the work of Myron, as I believe, and it undoubtedly was so. Also before these gods there were little altars, which might indicate to anyone the holiness of the chapel. There were besides two brazen statues, of no very great size, but of marvellous beauty, in the dress and robes of virgins, which, with uplifted hands, were supporting some sacred vessels which were placed on their heads, after the fashion of the Athenian virgins. They were called the Canephore, but their maker was . . . (who? who was he? thank you, you are quite right) they called him Polycleitus. Whenever any one of our citizens went to Messina, he used to go and see these statues. They were open every day for people to go to see them. The house was not more an ornament to its master than it was to the city."

**Hygeia, the Goddess of Health.** One of the two guardian deities of Greek Messina. The beauty of the air of Messina is proverbial.

**"Isabella and the Pot of Basil."** Keats's poem. The scene of the poem, founded on a story in Boccaccio's *Decameron*, is laid at Messina.

**Lascaris, Constantine.** A famous Greek scholar, who, after the fall of Constantinople in 1453, took refuge with the Duke of Milan, Francesco Sforza, and became Greek tutor to his daughter Hippolyta, who married Alfonso, King of Naples. Eventually he was invited by the inhabitants to settle in Messina, and taught Greek publicly there till he died in 1493. He was one of the revivers of Greek learning in Italy, but wrote nothing of any importance except a translation of the forged Greek translation said to have been made by St. Paul of a letter written by the Virgin Mary to the inhabitants of Messina. This is the letter which gives her name to the Madonna della Lettera (di Graffeo), the patron saint of the cathedral and city.

**Leontiscus.** A wrestler of Messina, mentioned by Pausanias twice. Once for his style of wrestling, instead of throwing his adversaries he vanquished them by bending their fingers; the other time as belonging to the old Zanclean stock, when he is mentioning that during their long exile from the Peloponnese, no man of Messenian stock ever won a prize at the games.

**Lettera.** See Graffeo.



**Letterio.** A favourite name in Messina, derived from the letter of the Virgin Mary. See Madonna della Lettera.

**Libraries.** Principato, in the Corso Cavour, who also has a shop at Taormina, has an excellent assortment of books, including the Tauchnitz Library and many other English books. Those who wish to apply for permission at the Municipio should consult Sig. Principato. Messina has, of course, fine public libraries, such as that of the University.

**Malvizzi, the,** were the democratic party in the civil disturbances which led up to the driving out of the Spanish garrison in 1675.

**Mamertines.** Messina is the city par excellence of the Mamertines. The Italian mercenaries of Agathacoles, King of Syracuse, who called themselves the sons of Mamers, or Mars, seized the city and retained it. It was their appeal for help to the Romans which led to the First Punic War. The Mamertine citadel was the Villa Rocca Guelfonia (q.v.).

**Marina, the.** See Corso Vittorio Emmanuele.

**Matagriffone.** The ancient Mamertine citadel. See Villa Rocca Guelfonia.

**Maurolyco, Francesco.** One of the most famous natives of Messina, a mathematician, a historian, an astrologer, most esteemed by his contemporaries as the last, for he foretold Don John of Austria's immortal victory over the Turks. He was a man of extraordinary attainments, much quoted still (*b.* 1494; *d.* 1575). He brought out a Euclid (*Euclydis Phænomena*, 1591). He is buried in S. Giovanni di Malta at Messina. His tomb has one of the best busts in Sicily. He was the author of the *Compendio delle Cose di Sicilia*.

**Mazzini, the Villa,** the public garden, with fine subtropical foliage, but gloomy in winter. It was an ancient Roman necropolis. Many and notable remains have been found there. It is an English garden, laid out in 1832, since embellished by Berceau. A band plays here. In S. Giovanni di Malta, the church on the Piazza, the pirate Mamuka killed S. Placidus. There are memorials of Mazzini.

**Merli.** The aristocratic party in the civil disturbances which preceded the rebellion against Spain in 1675.

**Messana.** It must be remembered that the Dorians wrote *Messene* *Messana*. The ancient name of Messina was Zancle, till it was changed by Anaxilas of Rhegium, who conquered it with the aid of Messenian exiles driven out by Sparta at the conclusion of the second Messenian war. But according to Pausanias (Book VI., iv. 2), the Zanclean stock continued distinct. See Leontiscus, History, and Zancle. At the end of the second Messenian war, the Messenians at Cyllene under Gorgus and Mantichus deliberated as to where they should settle. Pausanias, translated by J. G. Frazer, gives the following account (IV. xxiii. 5-10):—

“Gorgus was of opinion that they should seize Zacynthus, the island off the coast of Cephallenia, and exchanging their continental for an island home, make expeditions to the coasts of Laconia, and ravage the country. Mantichus advised them to forget Messene and their hatred of the Lacedæmonians, and sailing to Sardinia take possession of that greatest and wealthiest of islands. Meantime, Anaxilas sent to the Messenians, inviting them to Italy. When they came, he told them that the people of Zancle, who were at feud with him, possessed a fertile country and a city finely situated in Sicily, and that if the Messenians would help him to conquer Zancle, he would give them the city and its territory. They accepted the proposal, and Anaxilas transported them to Sicily. The site on which Zancle stands was originally seized by corsairs:

the land was uninhabited, and they built a stronghold about the harbour, and used it as their headquarters whence they scoured sea and land. So Zancle was besieged on the land side by the Messenians, and blockaded on the side of the sea by the people of Rhegium; and when the walls fell into the hands of the enemy, the inhabitants fled for refuge to the altars and sanctuaries of the gods. Anaxilas exhorted the Messenians to kill these refugees and enslave the rest of the men together with the women and children. But Gorgus and Mantiolus begged Anaxilas not to compel them to retaliate upon Greeks the cruelties which they had themselves suffered at the hands of kinsmen. Then they raised the Zancleans from the altars, and after exchanging oaths both peoples dwelt together, but they altered the name of the city from Zancle to Messene (Messana). These events happened in the twenty ninth Olympiad, in which Chionis the Lacomian gained his second victory, when Miltiades was archon at Athens. Mantiolus also founded the sanctuary of Hercules at Messene. It is outside the wall, and the god is called Hercules Mantiolus, just as Bel in Babylon is named after an Egyptian man, Belus, son of Libya, and as Ammon in Libya is named after the shepherd who founded the sanctuary. Thus the banished Messenians ceased from their wanderings."

**Monasteri, Via dei.** See Sicilian-Gothic. The highest of the streets parallel with the harbour, and the most interesting street in Messina. Runs from the Torrente Bocchetta to the junction of the Corso Cavour and the Via Porta Reale. The most interesting and picturesque buildings in Messina are in this street. There are few such interesting streets in Sicily.

**Monte della Pietà.** Public pawning establishment. It is a magnificent building. Formerly N. D. della Pietà, built in 1541. The splendid double staircase of marble leading up to the front from the enclosed courtyard was added in 1741, from the designs of Antonio Basile and Placido Campolo. This façade and staircase form one of the most beautiful examples of the



THE MONTE DI PIETÀ

Renaissance in Sicily. The Monte dei Pegni, or Monte dei Prestamenti, was founded by the Confraternita degli Azzurri in 1580 to save poor citizens from usury.

**Monte Vergine.** This has rich marbles and gilding and beautiful frescoes by the Messinese Letterio Paladino in 1736. In the convent there is a nice little cloister, from which you can see the rich Gothic exterior of the apse of a little church.

**Montorsoli, Fra Giovanni Angelo.** A Florentine sculptor and assistant of Michael Angelo, 1557-1603. Much employed at Messina. See Orion and Neptune fountains and wolf in cloister of S. Agostino.

**Mosaics.** See Cathedral, S. Gregorio, and in the convent adjoining S. Gregorio, a mosaic representing S. Michael. More mosaics are being discovered at the cathedral. They are all of the Sicilian-Norman period, so Messina must now be added to Palermo, Monreale, and Cefalù.

**Municipio.** Fine palace built by the abbot Minutoli, del Tardi, and dell'Arena (1789-1818). On its sea face is part of the famous Palazzata round the harbour. The municipality of Messina is like Palermo—extremely progressive and friendly to foreigners.

**Museum** and picture gallery of the city are now in the monastery of S. Gregorio. It contains exhibits of natural history, geological (lava, sulphur, shells), Græco-Siculo vases and coins, a few marbles with Greek and Arab inscriptions, sarcophagi, and, above all, a unique collection of Urbino majolica. There are seventy-four of them, made in 1568 for the Ospedale Civico at Messina, and recently sold by the hospital to the municipality for the use of the museum, dirt cheap, for £2,400. They are drug jars of the picturesque



THE FAMOUS URBINO DRUG-JARS IN THE MUSEUM OF MESSINA

Italian fashion. For pedigree and completeness this set is almost unrivalled. Their lustre, their blues, yellows, and greens are superb, and some of them, like the horse and nymph riding on a dolphin example, are wonderfully spirited pictures. The museum also contains Antonello's masterpiece. See Pinacoteca. There is a small collection of terra cotta figurines very different in type to those of Palermo, Gergenti, and Selinunte, and some quaint coral groups and shellwork and a couple of splendid ciboria of ivory and pearls. Most interesting views from the window.

**Necropolis, ancient.** It was Sikel and Siculo Greek. Between Fort Gonzaga and Monte Pietrazza. Many remains found.



THE MUNICPIO OF MESSINA

**Oscan Inscriptions** in the Via Cardines near the Ponte della Giudecca opposite No. 160, walled-in and protected by a fine metal grating. It has been reconstructed by Mommsen, and is given in Zvetaleff's *Inscriptiones Italiae Inferioris*. It belongs, of course, to the Mamertines and is one of the most unique monuments of Sicily.

**Ospedale Civico.** An enormous building by Angelo, Carrara, and Antonio Sferrandino, Andrea Calamech, etc., commenced in 1542 and finished in 1605. In the Via Primo Settembre, near the railway station. It had formerly five hundred Urbino drug-jars, but the best are now in the museum (q.v.).

**Painting, the Messinese school of.** Messina had the most important school of painting in Sicily. Antonello da Messina, of the family of the Antoni, was a pupil of the Van Eycks, who introduced oil-painting into Italy. For the best-known painters of the Messinese school, see under Chiesa della Pace (p. 368).

**Palazzata, of Messina, the,** is unique. All round the Marina, or Corso Emanuele, is a row of uniform palaces adorned with handsome colonnades. They were the work of Minutolo after the earthquake of 1783 in their present form, and give the town an exquisite effect from the sea. See Goethe.

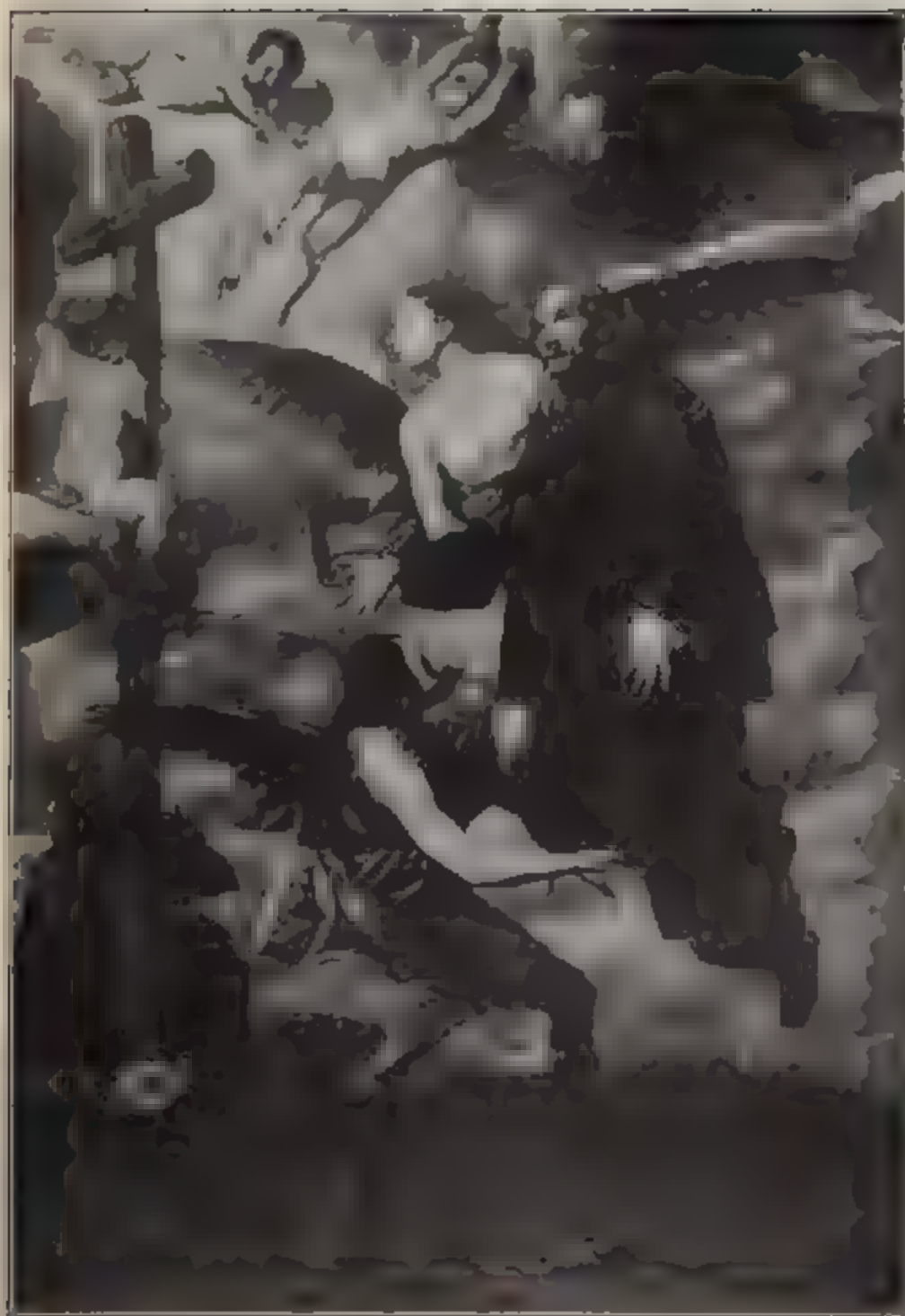


AN URBINO DRUG-JAR  
SOLD BY THE OSPEDALE  
CIVICO TO THE  
MUSEUM OF MESSINA



THE PALAZZATA





S. PIETRO D'ALCANTARA, BY D. MAROLI, IN THE MESSINA MUSEUM



**Palazzi :** *Palazzo Grano* (q.v.).

*Palazzo Brunaicini.* According to Baedeker, the scene of the interview between Goethe and the Intendant. It is at the end of the Corso Carmine near the Via Idria.

*Palazzo Arresevile,* on the site of the original cathedral, destroyed by the earthquake of 1783.

**Photographers.** There are practically no tourists' photographers in Messina. Crupi, of Taormina, has taken plenty of photographs, but he has no shop. Leltru, opposite the post office, has the local business, but he has only about a dozen photographs. Principato could obtain any of Crupi's photographs as he has a branch at Taormina.

**Piazze :** *Piazza del Duomo*, by the cathedral.

The piazza in front of the Municipio.

These are the only two which signify, though there are large piazzas in front of the railway station, the Ospedale Civico, etc.

**Pinacoteca.** Attached to the museum behind S. Gregorio. This contains the "Madonna del Rosario," 1463, Antonello da Messina's masterpiece; also a "John the Baptist" by an unknown painter with ten little pictures round it in the Messina style; the "Mysteries of the Rosario" in miniatures, by Cardillo, who signs with a goldfinch; Caravaggio's "Raising of Lazarus"; Caravaggio's "Mary lying against the Manger," both beautiful pictures. There are five Antonellos which the authorities claim to be genuine. The collection is decidedly interesting, for the traveller sees there work by good, but unfamiliar artists belonging to the local school.

**Pottery.** The peasants' pottery of Messina is of two kinds, the large unglazed jars, more or less like other Sicilian pottery, and a cheap yellow majolica with brown and green blotches on it. It has not the distinction of the pottery about Palermo and Syracuse.

**Primo Settembre, the Via.** Formerly the Via d' Austria. Contains La Cattolica, the Ospedale Civico; and at its intersection with the Via Cardine, the Four Fountains, occupied until 1605 by a superb temple of Hercules. See Temples. Gets its name from the memorable 1st September, 1847.

**Prisons.** The chief prison is at the Villa Rocca Guelfonia (q.v.). Women prisoners are kept at the Monte dei Cappuccini.

**Rocca Guelfonia, Villa,** is a Mamertine citadel. The spiral staircase is the work of Count Roger, and there is a Norman keep. The first Aragonese king and his wife, Constance, lived here in 1284. After the war of 1674 it passed to the Scalzi monks. In 1839 it was turned into a prison. The ancient name of the rock is Matagriffone. It belongs to the De Cola family, who allow visitors to go over it. It is one of the most picturesque gardens in all Sicily. The vegetation is extraordinarily rich, and there are various tombs and antiquities scattered about in it. The vast and tremendously high wall surrounding the Rocca affords a magnificent view of the Strait.

**Steamers.** Many lines of steamers call at Messina. The most important is, of course, the Florio-Rubattino, which connects Messina with all parts of the Mediterranean, America, and the East. Another line of steamers growing in favour is the Adria, which touches here on its way from Malta to Genoa. There are ferries to Reggio and Villa S. Giovanni in Calabria. Various English lines touch here, but they do not belong to the great passenger lines.



THE DEPOSITION FROM THE CROSS (DUTCH SCHOOL), IN THE MESSINA MUSEUM

The American and German lines touch here on their yachting cruises in the season, as do Dr. Lunn's English cruising yachts. The steamboat offices are in the Palazzata.

**Swordfish.** Messina is the capital of the swordfishery. The boat, propelled by several rowers, has a high stage for the lookout man, and a lower stage in the bows for the harpooner. The flesh, like tunny, is highly esteemed for food.

**Teatro Marittimo, Via.** A former name of the Corso Vittorio Emanuele.

**Temples.** The sites of the temples in Messina are many of them well known. But there are hardly any traces of them except the colonnade of the Temple of Neptune built into the back of SS. Annunziata dei Catalani, and the columns of the Temple of Neptune at the Faro which have been preserved in the cathedral. Until 1605 there was a magnificent temple of Hercules, built



THE TEMPLE OF NEPTUNE

to signalise the peace between the inhabitants of Zancle and their fellow-citizens from Messina. But it was pulled down in that year, in spite of protests, to make the Via d'Austria, now the Via Primo Settembre. It stood where the four fountains now stand, and people came from all parts of Germany and France and Flanders to see it, because of Cicero's eulogy. In 1855, when they were laying the water, the foundations were discovered, and the level of the antique street, two yards below the present street. There was a temple of Jove outside the walls which rose near the present church of S. Teresa, close to

the Temple of Venus, which was opposite to the present church of S. Cosmo and S. Damian. There was another temple of Venus, according to Maurolyco, on the site of S. Caterina Valverde. The Temple of Castor and Pollux was in the district of S. Finippo dei Bianchi. There was a temple of Janus near the gate of the same name; a temple of Orion that was taller than Zancle, near the demolished church of S. Giacomo, where to-day stands the house of Cav. Ruggero Anzà at the back of the cathedral. The Oscan inscription in the Via Cardines is thought to prove the existence of a temple dedicated to Apollo. Close to the Archbishop's Palace and the Temple of Hercules rose the house of Caius Helius, the rich man mentioned by Cicero as the owner of the marble Eros of Praxiteles, the bronze Hercules of Myron, and the two statues by Polycleitus carried off by Verres. There was a temple to Diana at the church of S. M. della Grotta, on the way to the Faro. The Temple of Neptune from which the columns were taken stood by the smaller of the two Pantani lakes, which lie near the Faro.

**Theatre.** Messina has a very handsome theatre, the Vittorio Emanuele, formerly S. Elisabetta. Constructed by the Neapolitan architect Pietro Valenti in 1852 on the site of the old gaol and the Carmine church in which Polydorus, Constantine Lascaris, and other great men were buried. The interior has five rows of boxes, like S. Carlo at Naples. In front of the theatre



INTERIOR OF THE CATHEDRAL, SHOWING THE TEMPLE OF NEPTUNE AT THE FAR

is the Casa Vitale, occupied 1881 by the late King Humbert and his wife and child, and 1882 by Garibaldi. The fountain at the corner of this palace is called Pozzoleone.

**Torrenti.** The streets of Messina leading down from the mountains are called the Torrenti, and in wet weather they are torrents in more than name, and require turn-bridges. The river-beds in this part of the country when dry are used for roads, for which their hard surface makes them very suitable. They are, beginning from the north end of the city, the

Torrente S. Francesco di Paolo, which leads through beautiful scenery to the Badiazza (q.v.);

Torrente Trapani, called from a monastery;

Torrente Bocchetta, on which S. Maria della Scala and S. Francesco d' Assisi stand;

Torrente Portalegni, which leads up to the Castellaccio and Forte Gonzaga;

Torrente Zaera at the south end.

**University.** In the Jesuit College, known as the Prototipo. Built on the ruins of an antique temple of Apollo. It was a very large edifice, with one door on the Via Università and one on the Via Cardines, now in the Via S. Domenica. The Jesuits were expelled in 1767, and succeeded by a semi-University called the Accademia Carolina. In 1838 the University was re-founded. Many of its important departments are decentralised. The Clinical Institute, for instance, is in the Ospedale Civico, the Orto Botanico outside the city, the Pathological Institute in an adjoining building. There are two handsome colonnaded cortili. The University has good collections of mineralogy, etc., a library of 50,000 volumes, and many ancient manuscripts.

**Views.** Messina is a city of views. From the Museum, the Villa Rocca-Guelfonia, the Monte Cappuccini, the Castellaccio, the Torre del Faro—in fact, from almost any high ground one gets enchanting views of the Strait, and the mountains of Calabria beyond.

**Zancle**, the ancient name of Messina. A Sikel site. The name is Sikel. It means "a sickle." See Messana. An older form seems to have been Dancle. The peninsula was called Acte. The Greek city was founded by Chalcidians from Eubœa about 715 B.C. The first Samian settlement was about 490 B.C. They were subjected by Anaxilas of Rhegium, and the town took the name of Messana before his death in 476.

## THINGS OF MODICA

MODICA, on the Syracuse-Licata line, a town of 60,000 inhabitants, is very bleak in winter and very smelly in hot weather. Its patron saint is S. Giorgio, whose festa is on April 23rd. The name is a corruption of the Greek Motyca and Phœnician Motya. The Saracens called it Mohac. It is a very striking-looking city, built in and on the sides of and above a limestone gorge. Its inhabitants are the nicest people in Sicily. If the children or poor people crowd round you the bystanders invariably send them away. Its inhabitants are also, on festa days, the most picturesque in Sicily. The town is full of bits for artists to sketch. The hotel, though it looks primitive, has excellent food (Stella d' Italia), and sends carriages to the station if you write beforehand. The facchini are not very troublesome or expensive.

**HISTORY.**—Modica, under the name of Motya, near Pachynum, a mixed colony of barbarian Libyans and Phœnicians, is mentioned by Pausanias as having been conquered by Acragas. Its spoils were hanging in the temple at

**Olympia.** Freeman says that it was probably a colony of Syracuse. Not mentioned till Roman times. Mentioned by Pliny and Ptolemy, and Silius Italicus and Cicero, and Strabo. In Spanish times the Dukes of Alba were Counts of Modica.

**Agriculture.** This great city, the fifth in Sicily, exists entirely on agriculture.

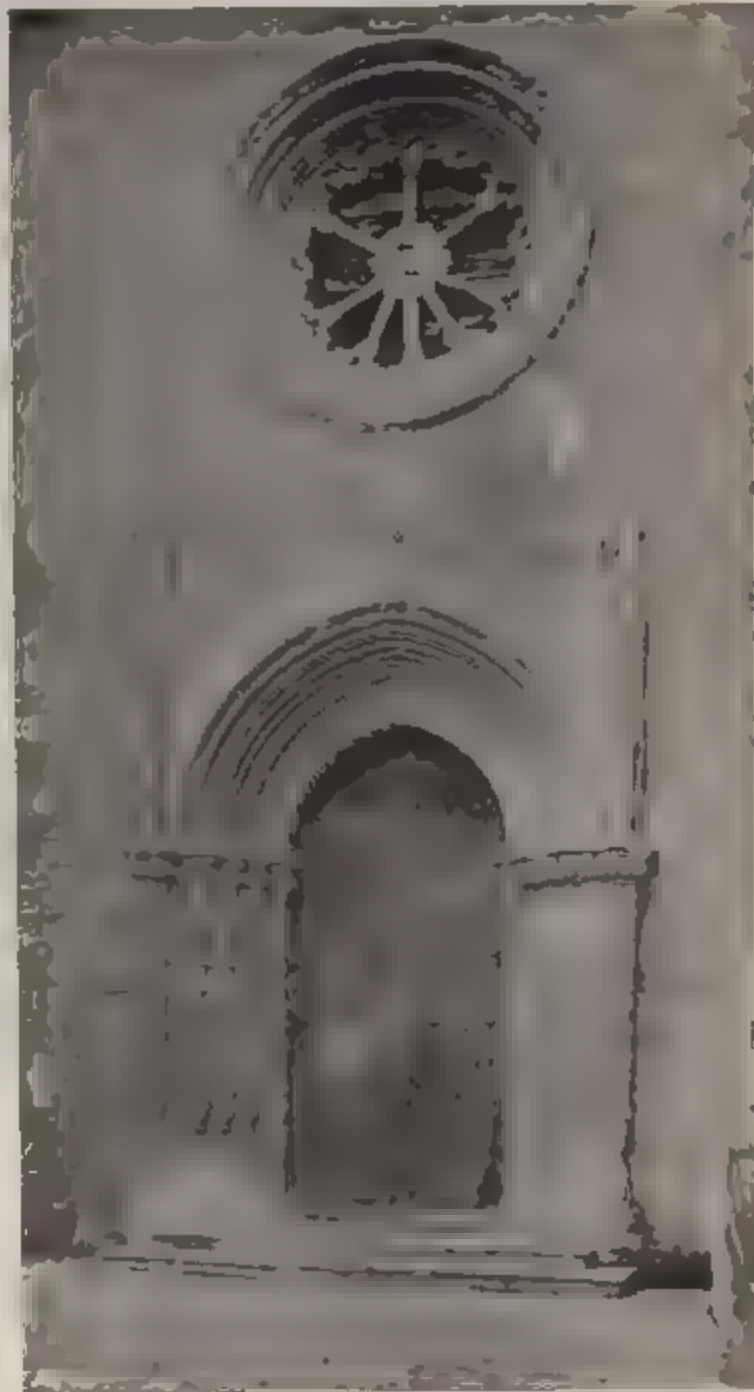
**Architecture.** Modica was almost entirely destroyed in 1693; but examples of Gothic have survived in the Carmine, S. Maria di Gesù, S. Maria di Betlem, the Portone of the Casa-Leva, and the Castle (q.v.). Like Noto, Modica has magnificent modern buildings.

**Castle.** Unique position on rock in centre of the town. Has a garden containing beautiful Gothic fragments, a school for poor children kept by nuns, and remains of the Grimaldi and Grimaldi families.

### Churches

**Carmine.** Fourteenth-century Sicilian-Gothic gateway and ruined rose-window.

**S. Giorgio Grande.** Stands on the site of the Acropolis and Temple of Hercules, the mythical founder of Modica. The Matrice of Modica Alta. A superb modern church, built after the great earthquake at the head of gigantic flights of steps, which go to the bottom of the town in the Corso. It contains a silver altar about twenty feet high, made in the seventeenth



THE CARMINE, MODICA



century, with rather good putt, and a famous altar-piece in many panels by Paladino.

*S. Giovanni.* Another superb modern church, built on a fine flight of steps on the top of the hill, near *S. Maria di Gesù*. Notice house with a *loggia* opposite of five arches surmounted by splendid hammered roses.



S. MARIA DI BETLEM

*S. Maria di Betlem.* Founded by Count Roger 1070. It has a very rich Sicilian-Gothic chapel, begun in 1094 in the south aisle. During the recent flood the water rose over the top of the pulpit. The river runs past it.

*S. Maria di Gesù.* Founded by the Counts of Modica in 1478. In ruins, except the west front, a very rich example of Sicilian-Gothic, rather suggesting English Perpendicular. The ruined interior has elegant Gothic features.

In the convent, which is now the gaol (permission to enter from the authorities in the town), is a late Gothic cloister, one of the most perfect in Sicily. The avenue to this church is bordered on each side by good sixteenth century statues on high pedestals soaring into the air, and an early sixteenth-century wayside shrine of St. George, sculptured, about the earliest and best in Sicily. Splendid view of the town from here.

*S. Pietro.* Another superb modern church at the head of a flight of steps on the Corso. The Matrice of the lower town.

*Del Soccorso.* Erected about 1600. Is a little way above S. Pietro. A typical church of the poor. Very well worth seeing.

**Contadini.** The peasants round Modica are the best in Sicily, of many types, some with grand eagle faces, some like Berbers. On Sundays and festas they wear their ancient costume, in which experts trace Spanish, African, and native Sicilian elements. The women wear cloaks of rich dark blue faced cloth. The men wear short frocks of brown frieze something like full skirted Norfolk jackets. This frieze of chocolate colour is spun by the women. They all use it for work; but for festas some wear black-faced cloth, breeches and boleros, showing a quantity of fine starched shirt. The breeches come down to the ankles, and are worn with topboots or highlows. On their heads they wear birettas or coifs like the Papal coif, or sock caps made of silk or frieze.

**Costumes.** See above. On the whole the costumes here are the best in Sicily. There is more variety than at Adernò or Randazzo.

**Earthquakes.** The great earthquake which devastated all this part of Sicily was in 1693. In September, 1902, there were many earthquake shocks in connection with the disastrous floods. This district is very liable to earthquakes. In 1693 the town was almost entirely destroyed. Three to four thousand people killed.

**Floods.** The floods at Modica in September, 1902, are known all over the world. Floods are caused by the river which runs down the main street, sometimes through tunnels of considerable length. The flood reached to the first-floor windows of the houses looking on the river.

**Epidemics.** Modica has been scourged by the plague in 1575, when 3,000 died; 1622; 1626; 1631; 1636; 1709, when 6,000 people died. It has been attacked by cholera in 1837, when 1,447 people died, 1854 55, and 1867. In 1885 it escaped with only a single case during the great epidemic. No one can be surprised. In hot weather Modica is an evil-smelling town, especially near the river. This is entirely due to the committing of nuisances which the authorities permit.

**Festa.** There is a grand festa on the 23rd of April to St. George, the patron saint both here and in the neighbouring city of Ragusa.

**Grana, Raffaele.** The local antiquary and historian, who has published a book on the city.

**S. Felipe delle Colonne.** This is, I believe, the name of a subterranean chamber in the rock outside Modica, used during the Saracen persecutions as a church, and adorned with Byzantine frescoes by the Christians.

**Hotel.** The Stella d' Italia. The bedrooms are primitive, but the beds are clean. The food is excellent. It is on the river bank just above the market.

**Liceo Convito.** A fine building on the hillside containing a school for boys and a museum.

**Photographer.** The best photographs in Modica are those of the Cav. Napolitano, who lives in the neighbouring city of Ragusa.

**River.** Modica has a river running down the centre of the main street crossed by many bridges, and in places confined in the tunnels which caused the disastrous flood of September, 1902. The flood-marks under the first-floor windows, the railway lines suspended in mid-air where the viaduct was washed away, and other traces are still visible. The river is called the *Torrente S. Maria*.

**Portone, Casa Leva.** A beautiful Sicilian-Norman gateway delicately chased.

**Streets.** Modica has two main streets, the *Via Umberto Primo*, down which the river runs, containing the hotel, the market, the municipal buildings, *S. Maria di Betlem*; and the *Corso*, containing *S. Pietro*, *S. Giorgio*, the theatre, the *Chiesa del Soccorso*, *S. Giovanni*, winding up to the top of the hill. The other streets, like those of Amalfi, are mostly terraced or tunnelled from the cliffs.

**Teatro.** Modica has a theatre.

**Val d' Ispica, the.** A drive of about an hour takes the visitor to the famous *Val d' Ispica*, or *Cava d' Ispica*, a gorge running most of the way to *Spaccaforno*, which contains many *Sikel* tombs and cave-dwellings and fastnesses. Near the entrance are two cave chapels with traces of Byzantine frescoes, used by the Christians during the Saracen persecutions, the so called pharmacy, and a huge cavern with remains of arcaded Roman tombs, like the famous sepulchral chambers of *Palazzolo*.



MODICA AFTER THE GREAT FLOOD OF 1902

## THINGS OF MONREALE

MONREALE is only three miles from Palermo, although it has a glorious cathedral and an archbishop of its own. Few people except artists stay there, though there is accommodation. The town owes its origin to the cathedral and Benedictine convent founded in 1174 by William the Good. It can be reached by carriage or, more preferably, by the electric tramcar which starts from the Piazza Bologni and takes on a motor at Rocca at the foot of the hill. Monreale is famous all over the world for its eighty thousand square feet of glorious golden mosaics in its cathedral and as possessing the most beautiful of all Gothic cloisters.



VIEW OF MONREALE

**Barisano da Bari.** See under Cathedral.

**Benedictine Monastery, the,** is not always sufficiently noticed by strangers, though there are considerable remains of the monks' dormitory and the chambers underneath it, and a charming range of Arabo-Norman windows looking out on the garden, which commands an exquisite view of the Conca d' Oro and Palermo. Enter by a door in the south-east corner of the cloister.

**Bonanno da Pisa.** See under Cathedral. He made the glorious west doors of the cathedral, and is, on the strength of an inscription found on it, believed to be the architect of the Leaning Tower of Pisa and the bronze doors of the cathedral of Pisa.

**Cafés.** There are a couple of pleasant cafés near the cathedral, which supply lunch or dinner if necessary.



**Cathedral of Monreale, the,** is one of the most famous in the world. The exterior of the east end is, like the sister churches at Palermo and Cefalù, ornamented with a beautiful interlaced arcading of black lava, and the grand old western towers are not spoiled for artists altogether by the debased classical portal added between them in 1770 because it has worn so badly, but it certainly detracts from the arcading on the west façade. Underneath this portal are the famous bronze doors of Bonanno da Pisa, 1186. Experts consider them finer than the celebrated bronze gates of the Baptistry at Florence. The Arabo Norman doorway, which contains these old green bronzes, is of a rich orange colour and exquisitely worked. A fine artist's bit. Round the corner, under the the loggia added on the north side, are some more fine doors by Barisano da Bari. On the south side is the cloister—the gem of all Gothic cloisters, for in it the Norman and the Saracen and the Byzantine and the Lombard each did his best.



THE CATHEDRAL, MONREALE (NORTH FRONT)

The interior of the cathedral is very noble. The lofty stilted arches of the nave are supported by antique columns with superb capitals. The spaces above the columns and the whole upper part of the wall are covered with glorious golden mosaics, only not so fine as those of the Cappella Reale and Cefalù, because they are a trifle later in date and more swept and garnished. The subjects are taken from the Bible, except that above the throne, which represents King William receiving the crown from Christ and not from the Pope. The glory of the mosaics culminates in the superb figure of Christ in the central apse. See General Index, under Christ. The lower part of the walls are covered, like those of the Cappella Reale, with white marble panels divided up by ribbons of mosaic. Monreale, like Palermo, has its tombs of kings—William the Good and William the Bad; like those of Palermo, but only one of them original. Another tomb contains the bowels of St. Louis, and there are other royal tombs. The verger neglects St. Louis for the adjoining Chapel of the Crucifixion—a monument of the vulgarity of the Baroque period. The thrones of the king

and the archbishop and the huge seventeenth-century silver altar should be noticed.

The subjects of the mosaics are obvious. They are generally considered the most superb display of the mosaicists' art.



SOUTH TOWER AND CLOISTER, MONREALE CATHEDRAL

**Cloister.** It is 169 feet square, and no two of its two hundred columns have the same capitals. The capitals are carved in the finest Norman high relief, each telling its legend, and the columns which support them are varied—some plain, some spiral, some diapered, not a few wreathed with mosaic ribbons. Their quaint, stilted, Saracenic arches were once, as their ledges show, filled with mashrabayah work, and their golden colour, rich and mellow, is thrown up by the dark-green couch grass of the cloister garth, starred in spring with orchids and anemones and grape hyacinths. The gem of gems is the Moorish fountain in one corner—a richly chased column capped with lions' heads, which pour little splashing jets of water into a low basin, from which the column rises. This lion fountain is in a tiny colonnaded roofless court.

**Conca d' Oro** is the great plain of Palermo, famous for its orchards, but visitors generally narrow its application to the valley below Monreale. It means literally the Golden Shell, a name singularly applicable to the valley between Monreale and the beautiful mountains on the other side, both from its shape and from the lemon groves with their millions of golden fruit which line it, dotted with quaint old farms. The best view of it is from the garden of the Benedictine monastery behind the cloister (q.v.).

**Contadini**, the, of Monreale are most interesting, not so much for their costume as for their fine rugged type and their Nonconformist habits. Almost any Sunday you may see a large congregation of them in the cathedral without any priest, praying individually until the spirit moves one of them to conduct a sort of service. Nowhere near Palermo can an artist get such good character studies.



**Funerals** are very good up at Monreale. A chapel on the right side is used as a *chapelle ardente*, and there is a burial guild whose robes are sky blue and white, which, added to the large cathedral establishment, makes the burial of an important Monrealese a most beautiful and impressive sight.

**Goethe** drove past Monreale to S. Martino, and has recorded his opinion of the road. He does not even mention the cathedral or the cloister. In the same way he visited the Royal Palace at Palermo without one word about the Cappella Reale contained in it, which is the gem of all Christian architecture.

**S. Martino** is a long way above Monreale. See General Index.

**Monte Castellaccio** with the castle of S. Benedetto is the mountain just above Monreale.

**Novelli, Pietro.** There is a picture by Novelli in the monastery of S. Benedetto. He was a Monrealese (*b.* 1603; *d.* 1647), and was one of the pioneers, as he was one of the greatest masters, of the Italian naturalistic school. There are numbers of his pictures in Palermo churches, and a Novelli Hall in the museum.

**Parco.** The village on the opposite side of the Conca d' Oro. See General Index.

**Photos and Postcards.** There is a shop at Monreale where you can buy photos and postcards and sketches by artists of Monreale.

**Piazza.** There is a pretty little piazza on the north side of the cathedral, quite an artist's bit.

**Road up to Monreale.** Few people drive to Monreale nowadays, it is such a tremendous drag up from Palermo and the electric trams are fast and good. But the last bit of the road from Rocca to the cathedral is very picturesque and is well described by Goethe. "To-day we took a drive up the mountains to Monreale, along a glorious road, which was laid down by an abbot of this cloister, in the times of its opulence and wealth: broad, of easy ascent, trees here and there, springs and dripping wells, decked out with ornaments and scrolls—somewhat Palagonian in style—but still, in spite of all that, refreshing to both man and beast."

**Tabulario.** In the Benedictine monastery. Contains the archives, etc.

**Trams.** There is an excellent electric tram service runs from the Piazza Bologni at Palermo. See above.

**Velasquez, Giuseppe,** of Monreale. 1646-92. Painted many of the pictures in the Royal Palace at Palermo.

## THINGS OF MONTE S. GIULIANO

FOREIGNERS generally visit Monte S. Giuliano in spring because it is the ancient Eryx; but the people who are at Marsala and Trapani flock there in summer because it is 2,465 feet above the sea. It is seven miles by carriage-road from Trapani, but it can be ascended by a shorter road on foot in 2½ hours. Being a favourite summer place, it has fair accommodation.

The origin of Eryx, as it was called in ancient times, is lost in antiquity. Its walls are largely the work of the Phœnicians, and even the Pelasgians, whoever they were, in places. In other words, the lower part of them is polygonal, and to some extent megalithic. But they are topped with medieval masonry and pierced with Arabo-Norman gates. Hamilcar Barca, the father of the great Hannibal during the First Punic War, tried to persuade

the inhabitants to migrate to his strong fortress seaport of Drepanum, without success. Dorieus, the king's son of Sparta, in 510 B.C., tried to take Eryx as the inheritance of Hercules, but was defeated by the united forces of the Elymian cities. It was visited by the envoys of Athens, 415 B.C. It joined Dionysius against the Carthaginians in his invasion of the west, but was taken by Himilcon, though it was retaken by Dionysius. Pyrrhus, King of Epirus (q.v.), took it by storm at the head of his troops. The Romans captured it 249 B.C., perhaps by connivance with its inhabitants, for the Elymians claimed kinship with the Romans. The lower town was seized by Hamilcar, and he managed to hold it to the end, more than two years afterwards. Eryx, like Marsala, passed to Rome by the cession of Sicily, and not by conquest. For its change of name, see below under Monte S. Giuliano.

**Ægatian Islands.** Off Trapani and Marsala. See under General Index. Can best be seen from Eryx.

**Æneid, Fifth.** Nearly the whole of the Fifth Æneid is taken up with the funeral games of Anchises, celebrated on the lower slopes of Eryx and the harbour of Trapani. The Temple of Venus is specifically alluded to. Virgil ascribes its foundation to Æneas—

“Tum vicina astris Erycino in vertice sedes  
Fundatur Veneri Idaliæ.”

**Aphrodite (Venus).** Undoubtedly to be identified with the Phœnician Ashtaroth. The Temple of Venus at Eryx was one of the most famous of the ancient world; it stood on the twin summit nearest to Trapani. It was built by Eryx, son of the giant Butes and Venus. Diodorus tells us that the crest of the mountain, being very rugged and too circumscribed for a temple, was levelled by Dædalus, then an exile from Crete, who built fortifications at the verge of the precipices, and constructed a road up to the building. “This celebrated shrine, in splendour, wealth, and beauty, far surpassed all the other temples of Sicily, and was revered alike by Sicanians, Carthaginians, Greeks, and Romans. The senate assigned it a guard of two hundred soldiers, the most beautiful women in the island became its priestesses, and even Verres, who profaned every other temple in Sicily, offered up his unholy vows at this voluptuous shrine, and enriched it with a silver Cupid” (Murray). The *E. B.* considers that the so-called Torre del Balco represents the propylæa of the temple. Near the Arco di Dedalo is a fragment of regular masonry without cement, probably part of the substructure of the temple, and there is a huge bell-shaped pit called the Pozzo di Venere. Smith says the Roman magistrates never failed to pay a visit of honour to this celebrated sanctuary. A body of troops were appointed as a guard of honour to watch over it, and seventeen of the principal citizens of Sicily were commanded to pay a yearly sum of gold for its adornment.

**Ashtaroth, or Astarte.** The Phœnician goddess, identified with the above.

**Bagno di Venere.** A horse-trough near the Pozzo. Murray considers the latter to have been a granary.

**Biblioteca Comunale.** Contains an Annunciation by Antonio Gagini.

**Butler, Samuel.** A Fellow of St. John's College, Cambridge, who wrote *The Authoress of the Odyssey* (Longmans, 1897), in which he set out to prove that the *Odyssey* was written by a woman living at Trapani, and that the scenery was all Sicilian, the islands being the Ægatian Islands and not the Ionian Islands. Eryx naturally comes into this book.

**Carthaginians.** See above, under History.

**Castle, the old.** Occupies the twin summit which was crowned by the Temple of Venus. It contains the Pozzo di Venere, the Bagno di Venere, and the Arco di Dedalo (q.v.), and like so many Sicilian castles is used for a prison.

**Castle of Count Pepoli.** Likewise on the site of a Greek temple and a Roman tower. Restored by Count Pepoli in the classical style which gives it a very curious effect, and should be compared with Comm. Luigi Mauceri's reconstruction of the Castle of Euryalus at Syracuse (q.v.).



THE CASTELLO PEPOLI

**Caves.** From these Sig. Poma obtained the prehistoric articles which he gave to the Palermo Museum.

**Churches.** — *Cathedral* of the fifteenth century with a gaunt but delightfully picturesque Saracenic tower and a Saracenic porch. An artist's bit.

*Church of S. Giovanni Battista.* Contains a St. John the Baptist attributed to Antonello Gagini.

**Cicero** mentions Eryx in his *Indictment of Verres*, who spared this temple and dedicated a silver Cupid to it.

**Coins.** The hound is one of the best-known types of the coins of Eryx, though while it was under the influence of Acragas it used the crab and the hare. On one tetradrachm we have the goddess Aphrodite (Venus) holding a dove, while before her stands Eros (Cupid).

**Dædalus.** Diodorus says that Dædalus levelled the mountain top for the temple and built the fortifications round it, and the road up to it.

**Dedalo, Arco di.** Called also the Arco di Diavolo. Probably a fragment of the substructure of the temple. See above.

**Dionysius.** See History above.

**Dorieus.** See History above.

**Dress of natives.** The most noticeable thing is the number of women in the black manto, or shawl, worn over the head and shoulders.

**Elymian town.** Eryx, like Segesta, is beyond dispute an Elymian town. See General Index. Whether or not the Elymians were Trojans, the Romans accepted this belief, and the honour they attached to the Temple of Venus at Eryx was due to its identification with the story of Æneas, the legendary founder of Rome.

**Erycina ridens**, the Laughing Lady of Eryx. A famous phrase in Horace, Book I., Ode 2: Dean Wickham, the latest translator, renders it

“Laughing queen of Eryx, round whom hover mirth and love.”

**Freeman.** Freeman's *History of Sicily* is extremely good and interesting about Eryx.

**Gagini, Antonello.** The best sculptor of Sicily. There are two Gaginis in Monte S. Giuliano—one at the Biblioteca Communale and one at S. Giovanni Battista (q.v.).

**Hamilcar Barca.** See above, under History.

**Hercules** wrestled with Eryx, the Eponymus of the mountain and city, for them, and overthrew him. But he left it to Eryx and his descendants on a kind of lease till a Heraclid should come to claim it. Dorieus, the king's son of Sparta, was a Heraclid, but failed from not carrying out the instructions of the oracle. It was as a Heraclid that Pyrrhus, the King of Epirus, helped himself to it. See below.

**Himilcon.** See under History.

**Jabel-Hamed.** The Arab name for Eryx.

**Mail-vettura, a**, runs to Borgo-Annunziata 2½ hours, and Trapani (q.v.) 3 hours.

**Monte S. Giuliano.** The ancient Eryx, an isolated mountain very like Monte Pellegrino and the rock of Cefalù, received its present name from the legend quoted by Murray connected with its siege by the Saracens.

“While these were assaulting the city, St. Julian suddenly confronted them on the walls with a pack of hounds, which, flying at the Moslems, drove them over the ramparts and caused them to break their necks in the fall.”

Monte S. Giuliano is quite a good-sized town with a very large district attached to it, which formerly extended as far as Castellammare.

**Montesi.** The montesi of this city are celebrated for their exclusiveness. The strangers who come there in summer are only admitted to the club, and not invited out by the inhabitants.

**Pepoli, Count.** See above, under Castle of Count Pepoli.

**Phœnicians.** Eryx seems to have been a Phœnician rather than a Carthaginian town. There are some splendid remains of the Phœnician walls.

**Porta Spada, the,** and **Porta di Trapani** are the two old gates of the city. They are cut in the ancient masonry, but have the Arabo-Norman pointed arches.

**Pozzo di Venere.** See above under Castle, the old.

**Pyrrhus, King of Epirus.** “276 B.C., Pyrrhus the Epirote, who was a born sieger of cities, brought his engines up the mountain to play on the defences, but took the city by storm. He was an heir of Hercules (q.v.) through Achilles, and his soldiers hailed him as the Eagle when he led the storming party over the walls of Eryx.” (Sladen's *In Sicily*.)

**Romans at Eryx.** See above under History.

**Streets.** The streets of Eryx are very characteristic. They are paved in beautifully even patterns with huge blocks of lava, and mostly run between high-walled gardens and palaces with Juliet balconies.

**Venus.** See above under Aphrodite.

**Walls.** The ancient city wall, built partly in Phoenician, partly in "Pelasgian" times, did not belong to the city of Eryx, which was lower down near St. Ann's, but to its citadel, which contained the famous Temple of Venus. The Pelasgian portions of the wall are attributed to Dædalus (q. v.).

## THINGS OF PALAZZOLO-ACREIDE

PALAZZOLO-ACREIDE, the ancient Acræ, a colony and outpost of Syracuse, should be visited as late in the year as possible, because it is in the mountains, 2,285 feet above the sea. It is twenty-seven miles from Syracuse, and nineteen from Modica or Noto, but foreigners generally go to it from Syracuse. The centre of a most interesting but little-known district. Both Pantalica, the prehistoric city of the dead, and Giarratana, the mysterious classical city with so many remains about which nothing is known, are in this district. There are two roads from Syracuse, both interesting and beautiful. People generally go by the way of Canicattini and return by way of Floridia. The Canicattini road at first passes between gardens of the finest olives in Sicily, carpeted in spring with narcissi and blue anemones. A little before Canicattini, it climbs a splendid plateau commanding a superb view of Syracuse—much the best drive and picnic excursion from that city. Between this and Canicattini you catch glimpses of the Spampinato, the gorge of the Anapo, by which the Athenians attempted to retreat, with fine precipitous sides. Canicattini—called Bagni-Canicattini from its abundant springs—is chiefly interesting for the splendid montesi you begin to see, the women wearing very picturesque flat head-dresses with curtained sides, and the men splendid specimens of Sicilian mountaineers. Then you cross a high tableland with numerous varieties of iris, and Etna rising superbly on your right and the great wedge of the rock of Palazzolo, between the Anapo and its sister gorge, right in front of you. To reach the town you have to descend one of the gorges and mount again. They form natural moats on the two accessible sides. Towards the interior the rock is a precipice of immense height. Before the days of artillery Palazzolo could have been made impregnable. The air of Palazzolo is delightful, and the district is famous for its fertility. The town has no buildings between Roman times and those of the Renaissance, and its buildings of the latter period have no great interest. But there are some nice artists' bits, such as splendid old hammered-iron balconies or the great fortress-like convent in the centre of the town, round which the market people gather.

**Acremonte.** The upper part of the hill of Palazzolo occupied by the citadel and adjacent ruins—a translation of the Akraion Lepas of Thucydides, who describes it as a steep hill with a precipitous ravine on either side of it called the A. L.

**Acræ** was founded by the Syracusans, 664 B.C. Its tombs show it to have been occupied by one of the earlier races. During the Second Punic War it offered a place of refuge to Hippocrates after he was defeated by Marcellus at Acrillæ, 214 B.C. This is the last time it appears in history. (Smith.)

**Acraean Rock.** The Akraion Lepas of Thucydides, wrongly assumed to be in the Cava di Spampinato, near Floridia. It really signifies the hill on which ancient Acræ stood, the Acremonte (q.v.) of to-day.

**Acrocoro della Torre.** The name attached to a Greek necropolis, most of which lies on a road between the Santoni and the Monte Pineta. The wall with which the Syracusans stopped the Athenian retreat through the pass in the battle of the Acraean Rock (Palazzolo) must have stood somewhere near here.

**Acropolis, the,** at the top of the rock, near the Greek theatre, still has some fragments of its walls remaining (not very interesting).

**Buscemi.** See General Index. The Saracen Abisama is on the opposite hill from Palazzolo.

**Churches.** The churches are merely quaint, but they are worth visiting to see their furniture and the kneeling women with their black mantos over their heads, many of them delightfully pretty. A woman with a hat is hardly ever seen at Palazzolo.

**Coins.** Unimportant.

**Contadini, the,** of Palazzolo are proverbial all over Sicily for their beauty and their splendid physique and their intolerance of malefactors. Bad characters are driven away. They are not allowed to reside in the district. "Not a Christian" is the term they apply to a bad man. They are extremely prosperous on account of the great fertility of the soil. They are singularly polite to strangers.

**Costumes.** See preceding remarks. For artists the contadine women with their wonderful head-dresses are among the most picturesque in Sicily.

**Ferale, Tempio,** or Heroum, on the road out to the Pineta, is extremely interesting. Here the heroic dead had their niches and inscriptions in a sort of roofless chapel cut out of the rock. The key is kept by the custode of the theatre. Perhaps originally founded to commemorate the defeat of the Athenians, as it is close to the site of the three days' battle in the pass below the Acraean Rock (q.v.).

**Hotels.** The best place to put up at Palazzolo is the Albergo d' Italia. Its sole recommendations are that it is free from vermin and kept by pleasant people. There are no mineral waters, no butter; the wine is new, and, if the cooking is not bad, food to cook can hardly be procured. But provisions can be taken from Syracuse, and the bedrooms, forbidding as they appear, will be found to be clean. The other hotel has every fault—vermin, overcharges, dirt, and pigging with the family. Palazzolo, with its delightful air and delightful antiquities, is worthy of a good hotel and motor connection with Syracuse.

**Inscriptions, Greek.** Unlike most Sicilian places, Palazzolo has inscriptions *in situ*—mostly, if not all, of the Græco-Roman period—in her necropolis.

**Judica, Baron,** the principal landowner, has ruined the only Gothic palace in Palazzolo, but otherwise deserves well of students of the antique, because the discoveries of antiquities at Palazzolo have largely been due to him. He has a fine collection of Greek vases, etc., taken from the tombs, in his enormous palace at Palazzolo.

**Latomia.** Below the theatre. Contains the relief of the warrior on horse-back and splendid Greek tombs of the Roman period (q.v.).

**Mail-vetture** from Noto (q.v.) 4 hours, and from Syracuse (q.v.) 7½ hours.



**Necropolis, the Greek,** called the Acrocoro della Torre, consists of a large number of the ordinary coffin-shaped Greek tombs cut in the surface of the rock. They are not interesting.

**Odeon.** The beautiful little ancient Greek odeon, a minute theatre with a curious rectangular trough in front of it, which looks like one of the baths at Pompeii, is in an almost perfect condition, and lies at the back of the theatre. Perhaps it was used for training the Chorus. Its auditorium is divided into three blocks of two rows each.

**Palaces.** The only important palace is that of Baron Judica, at which strangers are permitted to see the antiquities.

**Pineta, La,** is the name of a bare hill presumably once covered with pines, but now growing nothing much larger than the saffron. It is a most extraordinary place. On the face of a lofty precipice there is a grassy ledge a few feet wide with a rocky wall above it as well as below. This has been hewn into elegant cave-tombs or cave-dwellings by some prehistoric race. It is difficult to believe that there were not dwellings, for some of them have windows as well as doors, and there is no sense in having tombs in such a place where the corpse-bearers, if they knocked the bier against the side, would fall over the precipice; while at the same time it was an exceedingly secure place for dwellings. If the ends were guarded, the rest of the shelf was absolutely unapproachable. Whatever their object, the hewing of the rock is most beautifully done. The spelling of the Italian guide-book, La Pinnita, seems more reasonable.

**Placeolum.** A later name of Acræ, commemorated in Palazzolo.

**Population.** Palazzolo has fifteen or twenty thousand inhabitants.

**Reliefs.** See under Santoni and Latomia.

**Santoni** (Contrada di Santicelli). In the valley between the city and the Pineta—a row of little ædiculæ let into the surface of the rock containing images of Proserpine, warriors, etc., some of life-size, some diminutive. The period in which they were carved is not known. They were quite perfect well into the last century when the churl of a farmer, in whose lands they lay, destroyed them with a hammer, because he could not be bothered with strangers coming to see them—ignorant, poor silly fool, that there was more to be earned by them than with his crops. Their subjects may still be made out, and they are of considerable artistic merit. In one of the ædiculæ is a man with a mantle and a spear, and a dog who stands at his feet; in another is a colossal figure of a goddess armed with a spear and shield belonging seemingly to the same period as the fifth-century B.C. terra-cotta figurines of goddesses found at Girgenti. It is possible that these images were carved to commemorate the three days' battle fought near this spot under the Acræan Rock (q.v.), in which the Syracusans defeated the Athenians in their attempt to force the pass.

**Theatre.** The ancient Greek theatre of Palazzolo is quite small. The interior is only 16 metres across, but it is one of the most elegant Greek theatres which have survived. Its auditorium is broken up by staircases into nine blocks, in each of which are twelve seats. The stage is more perfect than any of the other Greek theatres in Sicily. It is on the same principle as that of Athens. Behind it there are several little reservoirs, and in the sort of latomia underneath the theatre are some Greek tombs of the Roman period and a bas-relief of a warrior on horseback in a very good state of preservation. Everything is well kept, and the custode intelligent and obliging.

**Tombs.** The Greek tombs of the Greek period are treated above under Acrocoro della Torre and La Pineta. The Greek tombs of the Roman period need more mention. They are the finest tombs in Sicily; in fact, they are quite as interesting and important as the theatre itself. The only thing like them is in the very ill-kept cave by the farm at the Modica entrance of the Val d' Ispica. There are probably numbers of them which have not been explored, but those which have been explored are singularly interesting and



' A PERFECT GREEK THEATRE, CLEAN FORGOT, ' AT PALAZZOLO ACREIDE

beautiful. They are in a kind of latomia. You enter doorways cut in the rock and find yourself in large beautiful chambers, looking on a small scale like the cathedral at Cordova or the Galilee at Durham, with their forests of columns and arches and Roman cancelli cut out of the living rock to form the avenues between the tombs. The effect is singularly charming.

**Vases.** There is a fine collection of them in the Judica Palace (q.v.).

**Villa,** or Public Garden. Is quite unimportant.

## THINGS OF PALERMO

PALERMO is a Phœnician town, said to have been founded on the site of a prehistoric town many centuries before the Christian era.

B.C.

276. Pyrrhus, King of Epirus, takes Palermo.

264-241. First Punic War.

254. The Romans, under Aulus Atilius Calatinus and Cn. Cornelius Scipio, take Palermo.

250. Metellus defeats the Carthaginians outside Palermo.

247-244. Hamilcar, father of Hannibal, maintains himself on Ercta (Hercte) (Monte Pellegrino).

A.D.  
440. Taken by Genseric the Vandal.

A.D.

- 535. Recovered for the Empire by Belisarius.
- 835. Taken by the Saracens (Freeman), or 831.
- 1063. Sacked by the Pisan fleet.
- 1068. Roger defeats the Saracens at Misilmeri.
- 1071. Robert Guiscard and his brother Roger take Palermo.
- 1090. All Sicily is subdued by the Normans under Count Roger I.
- 1093. Half the city ceded to Roger I., the Great Count.
- 1101. Roger, the Great Count, dies.
- 1101-1105. Roger's son Simon, Count of Sicily.
- 1105. Roger II. succeeds.
- 1122. The rest of Palermo ceded to Roger II.
- 1130. Roger II. takes titles of King of Italy and Sicily in Palermo.
- 1129-1140. Cappella Reale built.
- 1154 1166. Reign of William I. (the Bad), son of King Roger.
- 1185. Consecration of the cathedral.
- 1189 1194. Tancred, natural son of Roger II., king.
- 1194. William III., son of Tancred, king.  
Emperor Henry VI. enters Palermo.
- 1194-1197. Henry VI. (Emperor of Germany), husband of Constance, daughter of Roger II., king.
- 1197-1254. Frederick I. (Frederick II., Emperor of Germany), son of Henry and Constance, king.
- 1198. Emperor Frederick II. crowned at Palermo.
- 1250-1254. Conrad, King of the Romans, second son of Frederick II., king.
- 1258-1266. Manfred, natural son of Frederick II., usurps the crown.
- 1254-1268. Conradin, son of Conrad, king.
- 1266. Palermo passes to Charles of Anjou.
- 1282. Easter Monday, the Massacre of the Sicilian Vespers (Giannotta).
- 1392. Andrew Chiamonte aspires to the throne and is beheaded.
- 1517. Squarcialupo's rebellion at Palermo.
- 1535. Emperor Charles V., returning from Tunis, lands at Palermo.
- 1646. (August 15th) Revolt of Giuseppe d'Alesi against the Spaniards. He is killed.
- 1713. Victor Amadeus of Savoy crowned at Palermo.
- 1735. Charles III. of Bourbon crowned at Palermo.
- 1787. Goethe's visit to Sicily (Palermo, Segesta, Girgenti, Castrogiovanni, Catania, Taormina, Messina, etc.).
- 1798. Court of the Two Sicilies at Palermo.  
(December 23rd) First flight of Ferdinand and Maria Carolina to Sicily from the French.  
(December 26th to May 19th, 1799) Nelson at Palermo.
- 1799. (May 29th to June 21st) Nelson at Palermo, etc.  
(August 8th to October 4th) Nelson at Palermo.  
(October 22nd) to 1800 (January 15th) Nelson at Palermo.
- 1805. Second flight of Ferdinand and Maria Carolina to Sicily from the French.
- 1806-1815. Sicily under English protection.
- 1820. Palermo rises against the Bourbons.
- 1833. (February) Cardinal Newman's first visit to Sicily (April to June, second visit), Messina, Catania, Taormina, Syracuse, Castrogiovanni, Segesta, Palermo.
- 1837. Cholera carries off 24,000 people in eight weeks.
- 1848. (January 12th) Palermo rises against the Bourbons.

- A. D.  
 1860. (May 27th) The Bourbons driven out by Garibaldi.  
 (October 21st) Palermo unites itself to Italy.  
 (December 2nd) Victor Emmanuel comes to salute Palermo.  
 1896. Visit of William II., Emperor of Germany, to Sicily.  
 1904. Second visit of William II., Emperor of Germany, to Sicily.

**Abatelli, Palazzo.** The most perfect Gothic palace in Palermo. See under Palaces.

**Acquaiuolo.** The man who sells water at the little brass tables. See General Index.

**Acqua Santa.** A suburb of Palermo, on the sea-washed foot of Monte Pellegrino, containing the Hotel Igiea, the Villa Belmonte, etc.

**"Admiral, The** The love story of Lord Nelson and Lady Hamilton," by Mr. Sladen, has most of its scene laid in Palermo.

**Admiral, the Bridge of the** (Ponte del Ammiraglio). Said to be the oldest building in Europe with Gothic arches. Built by George of Antioch, King Roger's Admiral, in 1113. It crosses a dry channel of the river Oreto on the Corso dei Mille beyond the station.

**Ainémolo, Vincenzo di Pavia.** A Palermitan painter, died after 1557 (Baedeker).

A painter of great merit; the best represented except Piero Novelli in the Palermo Museum.

**Albanians.** There are many descendants in Palermo of the Albanians and Greeks who fled from the Turks in 1450-1500. They have a church of their own. It is near the Via Castello and Via Bambina.

**Albergheria,** formerly a separate quarter surrounded by walls. The beautiful tower of S. Nicolo all' Albergheria is supposed to have belonged to these fortifications with Sicilian Gothic alterations. It was spelt Albergaria at the time of the Arab invasion.

**Alinari's photographs** of Sicily. Palermo agent, Reber's Library, Corso 360.

**Altarello di Baida.** A village outside Palermo, on the Monreale road. Contains Mimnerno, a ruined Arabic palace like the Zisa (q.v.).

**Amari, Emerico.** One of the leaders of the revolution of '48.



THE PALAZZO ABATELLI

**Americans in Palermo.** Mr. W. Beaumont Gardner, the banker, Mrs. Robert Whitaker and Baroness Bordinaro are American residents. American visitors are very numerous.

**Antichità, or Curio-shops.** The principal are on the Via Macqueda, west side, and in the Corso, near the Cathedral. The custode of the Eremiti has a shop there, etc. The principal things for collectors in Palermo are articles veneered with tortoise-shell and mother-of-pearl, old enamels, old Sicilian jewellery, silver plate, and reliquaries, old ecclesiastical embroideries, coins, old Sicilian majolica, drug-jars, wine-jugs, salt-cellars, door-tiles, holy-water stoups, etc., carved coral.

Greek antiquities are dearer here than elsewhere and often forgeries.

**Apartments, furnished.** Can be obtained, but strangers never use them, apartments without food being let in the hotels and Pension Suisse.

**Apollo and Daphne.** Form the subject of one of the Selinunte metopes in the museum (q.v.).

**Aqueduct, the old,** may be seen at S. Giovanni dei Lebbrosi. Not interesting.

**Arabic buildings.** Only the lower part of the archbishop's tower and the old oak door preserved in S. Maria della Vittoria are known to date from the Arab dominion. The principal buildings, built or decorated by Arab workmen for the Normans, are the Royal Palace with the Cappella Reale and Norman room and Torre di S. Ninfa; La Zisa, La Cuba, La Cubola, La Favara, and Mimnerno, which were pavilions of the Norman kings; the mosque-like churches of the Eremiti and S. Cataldo; the Martorana; the Cathedral; the cathedral and cloister of Monreale; the cathedral of Cefalù, a few miles from Palermo; the Bridge of the Admiral, and the Porta Mazzara.

There are Arabic inscriptions on the exterior of the Cappella Reale, the Cuba, the Martorana, etc.

**Arabo-Norman buildings.** The Arabic influence survived into the fourteenth century, the age of the Chiaramonti. The best examples of Arabo-Norman buildings are the Torre del Diavolo, the Palace of the Inquisition, S. Antonio Abate, La Magione, the Maddalena, the Casa Normanna in the Salita S. Antonio, the arches under the colonnade in the Palazzo Aiutamicristo, the Porta S. Agata, the Palazzo Sclafani, the Incoronata (ruined), S. Salvatore in the Via Protonotaro, the Pietra Tagliata Palace. The façades of the two Chiaramonte churches, S. Agostino and S. Francesco, though built in this period, have more in common with the fifteenth-century Sicilian-Gothic, just as the crypt of the Cathedral, the Church of the Vespers, S. Cristina La Vetera, and S. Giovanni dei Lebbrosi, though dating from the eleventh and twelfth centuries, are more Anglo-Norman than Arabic.

**Arabic water-towers.** The stone obelisks, overgrown with maidenhair, twenty or thirty feet high, containing a sort of syphon arrangement of pipes common in Palermo, are Arabic water-towers. There is one near the Hotel Milano. The best to photograph is that at the fords of the Oreto on the way to the Gesù.

**Arabs, relics of the Sicilian.** Besides the Museum, see treasury of the Cappella Reale. They are mostly ivory chests, vases, bits of roofs, brass astrolabes and other instruments, coins, etc.



**Aragona, Admiral Ottavio.** A Palermitan admiral who won the great Battle of Cap Corvo over the Turks in 1613 and rebuilt the famous convent of the Cappuccini, outside Palermo, A.D. 1623.

**Aragonese kings** reigned from Peter I., who succeeded in 1282 as husband of Manfred's daughter Constance till Aragon was swamped in the Spanish monarchy under Charles V.

**Aragonesi, the Mercato dei.** The new market on the Via S. Agostino.

**Architecture.** See under Arabo-Norman (including Anglo-Norman), Baroque, and modern. There are no Greek buildings, and nothing Roman except a subterranean way from the palace to the cathedral. There is, however, a fine piece of Phœnician wall in the Via Candelai. Palermo contains many beautiful examples of Sicilian Gothic and Renaissance. Among the former may be enumerated:

*Sicilian-Gothic.* Front of S. Agostino, q.v.; S. Antonio, Via Roma, q.v.; SS. Annunziata, q.v.; tower and cloister of the SS. Quaranta Martiri, q.v.; Palazzo Speciale, q.v.; Palazzo Cifuentes, q.v., cloister of S. Domenico, q.v.; S. Francesco d'Assisi, q.v.; La Gancia, q.v.; S. Maria di Gesù, q.v.; S. Giovanni di Baida, q.v.; windows in Via Cintorinai, near Palazzo Cattolica, q.v.; the windows in the Archbishop's Palace, q.v.; courtyard in Via S. Basilio, opposite Pietratagliata Palace, q.v.; two palaces in Via del Celso, near the Via Macqueda, q.v.; a loggia, now built up, near the corner of the Vicolo Merlo and Piazza Marina, S. Maria delle Grazie, q.v.; S. Nicolò all'Albergheria, q.v.; Palazzo del Conte Federigo, q.v.; Palazzo Abatelli, q.v.; Palazzo Arutamicro, q.v.; Palazzo S. Remy, q.v.; Palazzo Trigona, q.v.; the later portions of S. Giovanni degli Eremiti, q.v.; palace at the corner of Via S. Agostino and Via S. Giuseppe, q.v.

*Renaissance-Gothic.* S. Giacomo la Marina, q.v.; S. Maria alla Catena, q.v.; Lo Spasimo, q.v.

*Renaissance.* S. Agata la Guilla, q.v.; the Cancelliere, q.v.; S. Chiara, q.v.; S. Eulalia dei Catalani, q.v.; S. Giorgio dei Genovesi, q.v.; S. Giovanni dei Napolitani, q.v.; S. Marco, q.v., side of S. Agostino in Via S. Agostino, q.v.; S. Maria dei Miracoli, q.v.; S. Maria di Porto Salvo, q.v.; Ospedale dei Sacerdoti, q.v.; Cappella del Solidad, q.v.; Palazzo Arezzo, q.v.; a porch in the Palazzo Fonderia, q.v.; the old houses round the Cala, q.v.; the Palazzo Mazzarino-Trabia, q.v.; the cortile of the Royal Palace, q.v.; the Istituto Randazzo in the Via Alloro, q.v.; the cloister of S. Agostino, q.v.; the fountain at S. Maria di Gesù, q.v.; S. Giovanni in Via Beati Paoli, q.v.; Porta dei Greci, q.v. There are many palaces with good Renaissance details in the district round the Via Divisi, Piazza Aragona, and Via Alloro.

**Arsenal.** The arsenal is a seventeenth-century building used for other purposes near the Palazzo di Gregorio on the Molo.

**Artichokes, Sicilian,** are hawked, cooked in oil and uncooked, about the streets of Palermo.

**Artists' bits.** Piazza Marina.

**D'Aumale, Parco.** The villa of the Duke of Orleans. Has one of the most delightful gardens in Palermo, with vast lemon gardens occupying the dried-up bed of the harbour, avenues of espaliered roses, splendid old palms, and



glorious views of Monreale. Anyone can go in by giving a few coppers to the gatekeeper.

**Baida.** An old Cistercian convent founded by Manfred Chiaramonte in 1388, according to Murray. Forms one of the best excursions. You drive through the exceedingly picturesque village of Bocca di Falco. The convent, which is occupied by monks, has beautiful architecture in its cloister, a good west front, a pergola, its terrace with an old fountain at the end, and a superb view. It is one of the best artists' bits. It has a Gagini, and stands delightfully on the slopes of Monte Cuccio. Mimnerno may be done on the same drive.

**Bagheria.** The old court suburb of Palermo, where the nobles had their villas. Few of them are used now. See General Index.

**Balarmu.** The Saracenic name for Palermo.

**Balconies.** The hammered-iron balconies for which Sicily is famous (see General Index) are seldom found in Palermo. Modern houses have none, as they are taxed.

**Banks.** Wedekind's Bank is in the superb Cattolica Palace in the Via Cintorinai.

**Baptisms.** The best to see are in the cathedral on Holy Saturday.

**Barca.** These quaint gaily coloured boats may be hired at the Cala and many points on the Borgo and Marina. The view of Palermo from the sea is very fine. You have to make a bargain.

**Baroque architecture.** For definition, see under General Index. Palermo is full of examples. In the Casa Professa, S. Caterina, etc., the use of rich marbles which produced the effect of brawn, reached its most extreme point. In S. Giuseppe its worst extravagances in stucco are the feature. It produced in Giacomo Serpotta the best of sculptors in stucco, and some of its brilliantly tiled domes are not displeasing. In façades it was better. There is something noble and elegant about those of S. Domenico and the Olivella. It ruined the interior and roof of the Cathedral. In domestic architecture it is not so bad. Its chambers, like those of Wren, are apt to be finely proportioned, and its decorations in gilt and white and lacquer can be made effective. Prince Gangi's palace is one of the best specimens. The modern style seen in the Palazzo Cattolica is much superior. See Modern Architecture.

**Basket-stoves.** Used by street cooks. See General Index.

**Baths.** There is a good bath establishment in the Via Quattro Aprile, off the Piazza Marina.

**Baucina, Palace.** At the corner of the Marina, by the Villa Giulia. A superb mansion, showing how splendidly the Sicilians built in the nineteenth century. It contains a Norman room, imitated from that in the palace, and two ballrooms in the Hispano-Moorish style, suggested by the Alhambra. The Prince has a splendid collection of majolica, etc. Visitors require an introduction from some friend of the Prince. The palace occupied by Sir William and Lady Hamilton stood on part of its site.

**Bay of Palermo.** Cardinal Newman and others have pronounced this superior to the Bay of Naples. It is marvellously lovely, with the crown-

shaped Monte Pellegrino at one end, and Monte Zafferana at the other. Zafferana is like a camel kneeling to be mounted, and has pointed mountains behind it looking like the tents of an army. The mountains at the back of Palermo, headed by the pure pyramid of Monte Cuccio, are incomparable.

**Beans, Broad.** See General Index.

**Bassi.** Shops and dwellings of the poor are in the basements of the rich. See General Index.

**Beggars.** See General Index. The municipality of Palermo is most anxious for the comfort of strangers.

**Bell-ringing with a hammer.** See General Index. A reminiscence of the Sicilian Vespers. Palermo has some beautiful bells, best heard at vespers from Monte Pellegrino or the Gesù.

**Belvedere.** The Belvedere is out at the Gesù. Many Palermo palaces have loggias high up for belvederes. Notice the belvedere at S. Giuseppe Church and the Castello-a-Mare.

**Benedettini, Monastery of.** Adjoining the church of the Eremiti. Not very interesting.

**Bene Economico.** A society founded in Palermo for the development of Sicily and the comfort of visitors, which does admirable work. See General Index. Address: Care of Joshua Whitaker, Esq., Via Cavour, Palermo.

**Benitier.** See under Cathedral, S. Domenico, etc. A holy-water stoup. There are glorious examples in the Cathedral.

**Bentinck, Lord William.** British ambassador during the English occupation of Sicily, and author of the Sicilian Constitution. See General Index.

**Bentinck, Palazzo.** Palace of the above in the Via Torremuzza, near the Hotel Trinacria.

**Boats.** See under Barca.

**Bocca di Falco.** A wonderfully picturesque village on the way to Baida, full of artists' bits.

**Boccaccio at Palermo.** Boccaccio lays his story about the young Giovanni di Procida, Restituta, the Admiral Roger di Loria, and King Frederick II. of Aragon at Palermo, at the Cuba.

**Bolgaro, Restituta.** The heroine of the above story. Her father, Maron Bolgaro, secured Ischia for Frederick in his struggle with Charles of Anjou.

**Bookshops.** Reber's Library, 360, Corso, is one of the best bookshops in Italy. Sandron of Milan has a shop in the Corso. The English Tea-rooms, Piazza Marina, keep English books. Second-hand bookshops and stalls are in the piece of the Via Macqueda near the University, and in the Corso, near the Quattro Canti.

**Bookstalls.** On the ledges of the churches near the University.

**Borgo, i.e. the suburb.** Runs along the edge of the harbour on the way to the Mole. An excellent place to photograph Palermo carts and other picturesque street-scenes.

**Botanical Gardens.** On the Via Lincoln above the Villa Giulia. Among the most attractive in Europe. Superb semi-tropical collection of giant bamboos, palms, yuccas, euphorbiæ, cacti, aloes, agaves, Morton-bay figs, etc. The bougainvilleas in the great house are among the finest in existence. Cuttings and seeds of anything may be purchased, and the gardeners let you pick any flowers in moderation. Tip a franc, if you pick any flowers, otherwise a few coppers.

**Bourse.** The Bourse at Palermo is in the same building as the Banca d'Italia in the Palazzo dei Finanzi. A fine building in the Corso, opposite the Piazza Marina, built in 1578.

**Brancaccio.** A village outside Palermo, on the way to the Favara.

**Brass.** Much used in Palermo for cookshops, water-tables, shop-lamps, coffee-pots, etc. Well worth collecting, but difficult to buy.

**Bread riots.** These occur from time to time because bread is the staff of life to an extraordinary degree in Sicily. But foreigners are never molested.

**Broccoli,** red, white, yellow, green, and purple, is a great feature in the vegetable shops and costermongers' carts in Palermo. The broccoli-hawker has one of the most striking street-cries.

**Buca della Salvezza,** the, is a hole under the Gancia Church, now closed with a marble tablet bearing an inscription to the two companions of the hapless Francesco Riso in the abortive rebellion of April 4th, 1860, who hid here five days and escaped by this hole.

**Burial Guilds.** Costume. See General Index.

**Butera, Prince of.** A title held by the Prince of Trabia.

**Butera, Palazzo.** On the Marina at the bottom of the Corso. The property of the Prince of Trabia-Butera. One of the finest palaces in Palermo, containing many valuable objects.

**Butera, Villa.** The property of Sig. Florio. It contains practically undisturbed the furniture purchased by Maria Carolina's favourite the Prince of Butera, when the court of the Two Sicilies was at Palermo, and a splendid collection of Venetian glass. The large ornamental garden has extremely fine yuccas.

**Byzantine.** There is much Byzantine workmanship in the Cappella Reale and other buildings erected under the Norman kings, and valuable Byzantine metal-work in the treasuries of the Cappella Reale and the Cathedral and in the Museum. All the mosaics for which Palermo is so famous were the works of Byzantine artists. There is a small gallery of Byzantine paintings in the Palermo Museum.

**Cabs.** Cabs in Palermo are very slow but very cheap by the course, which is 50 centimes irrespective of the number of persons, for any drive within the city bounds except to the railway station. By the hour they cost 1 fr. 60 c. Each additional quarter of an hour 40 centimes. The cabmen are decent sort of men, satisfied with their tariff and a very small *buon' amano*.

**Cafés.** Cafés are a great Sicilian institution, but in Palermo in the main streets they have no outside chairs—there is not room, the streets are so narrow and so crowded. The most popular cafés are those of Cafisch in the Via Macqueda, where you get excellent tea and coffee and cakes at moderate prices. In the summer there are open-air cafés along the Marina, which do an immense business in ices. The café at the Teatro Massimo is also very popular.

**Cafisch.** See above.

**Cala.** All that remains of the ancient harbour of Palermo. Only used by small coasting craft like *feluccas*, mostly laden with pottery and tiles. The great harbour of antiquity filled the Piazza Marina and ran up in two arms on each side of the Corso, one flowing to the top of the Duke of Orlean's garden, where its bed can be clearly traced, and the other can be traced past the Papireto to a good way up the Corso Olivuzza. Cala is an Arabic word. The Cala is very picturesque with its ring of old palaces, terminating in the ancient fortress of the Castellammare on the north side and S. Maria della Catena, the most beautiful piece of Renaissance Gothic in Sicily, on the south side. The harbour chain (Catena) stretched between these two points.

**Campi Santi.** Palermo has two famous Campi Santi, that of S. Orsola round the Church of the Vespers (q.v.) and the Campo Santo of the nobles out at S. Maria di Gesù. See Gesù.

**Canaris brothers, the,** who adorn the well-known fountain in the Villa Giulia, are considered the *chef d'œuvre* of modern Sicilian sculpture.

**Candied fruit, the,** of Sicily is famous; the best can be bought at Cav. Guli's shops in the Corso and Via Macqueda.

**Cap Corvo.** A great victory gained by Ottavio d' Aragona, the Palermitan admiral, over the Turks in 1613.

**Cappella Reale.** Also called Cappella Palatina. In the Royal Palace. Founded by King Roger in 1129. Partly finished in 1132, consecrated in 1140. It is only about 70 feet long and 40 feet wide, and the cupola is about 55 feet high. It has a wooden ceiling of Moorish honeycomb work, sculptured and painted and adorned with Old Arabic inscriptions. It is the most beautiful ecclesiastical building in Christendom inside. The lower parts of the walls are covered with veined white marble panels bordered with bands of mosaics. The upper parts, like the walls above the arches, are covered with some of the finest mosaics in existence, on a gold ground. Thirty-three of them belong to the Old Testament, seven to the life of Jesus Christ, nine to the life of St. Peter, and five to the life of St. Paul. The masterpiece is the glorious mosaic of Christ, which fills the central apse, and, like those of Cefalù and Monreale, gives the original representation of Christ, handed down by Byzantine tradition. See *Christ*, in General Index. The choir and the altars are surrounded with low walls panelled with



CAPPELLA REALE (CAPPELLA PALATINA)

the most precious crimson porphyry. The two side altars and the pulpit have columns of Fiore di Persico, of which no other examples are known except at Rome. The pulpit, of the twelfth century, is gloriously beautiful, as is the white marble Easter candlestick of the same date cut out of one piece (except the Renaissance top), and brought by sea from Constantinople to King Roger. The arches are of the stilted Byzantine type. The floor, inlaid with precious marbles in opus Alexandrinum, dates from the foundation. The effect of the precious marbles and the antique golden mosaics known as King Roger's Bible, mellowed by age, is inexpressibly rich and soft. Down below there is a crypt, said to have been the refuge of St. Peter while he was in Palermo, and containing the crucifix used at the trials of the Inquisition in Palermo. The sacristy is full of priceless Arabo-Norman treasures, such as ivory and metal caskets and old charters. Notice the inscription in Greek, Arabic, and Latin outside, relating to a clock made in 1142.

**Cappuccini Convent, the.** Off the Monreale Road, founded in 1533 and rebuilt by Ottavio d'Aragona; is famous all over the world as having the most perfect collection of bodies dried in the Cappuccini fashion. Cardinals, nobles, and court ladies, some of them in their robes and some in the garb of penitents, are pinned against the walls of the catacombs after having been dried in sacred earth brought from Palestine. Originally they were exhumed to make room for others to be interred in the sacred earth. The practice is now prohibited by law. This extraordinary place is well worth a visit.

**Carabinieri.** See General Index. Their barrack on the Piazza della Vittoria contains the beautiful ruined Arabo-Norman church of the Maddalena.

**Carretti.** See Carts, Palermo.

**Carthaginians.** Palermo was a Phoenician rather than a Carthaginian city. The Carthaginians under Hamilcar Barca maintained themselves for three years on Ercta on Monte Pellegrino.

**Carts, Palermo.** These two-wheeled yellow carts, painted with gaudy pictures from the Bible or Sicilian history, or Dante, or Tasso, or Ariosto, or recent ghastly events, are a feature of Sicily, and above all of Palermo. They are made of oak, often beautifully carved with figures of saints and angels, and their hammered ironwork is elaborately ornate with the figures of flowers and dragons, and so on. They are handed down from father to son, and their capacity is enormous. I have seen fifteen people on one, and a hundred chairs on another, and they are generally drawn by a single ass, seemingly indifferent to weight if it is allowed to walk. They are known as carretti.

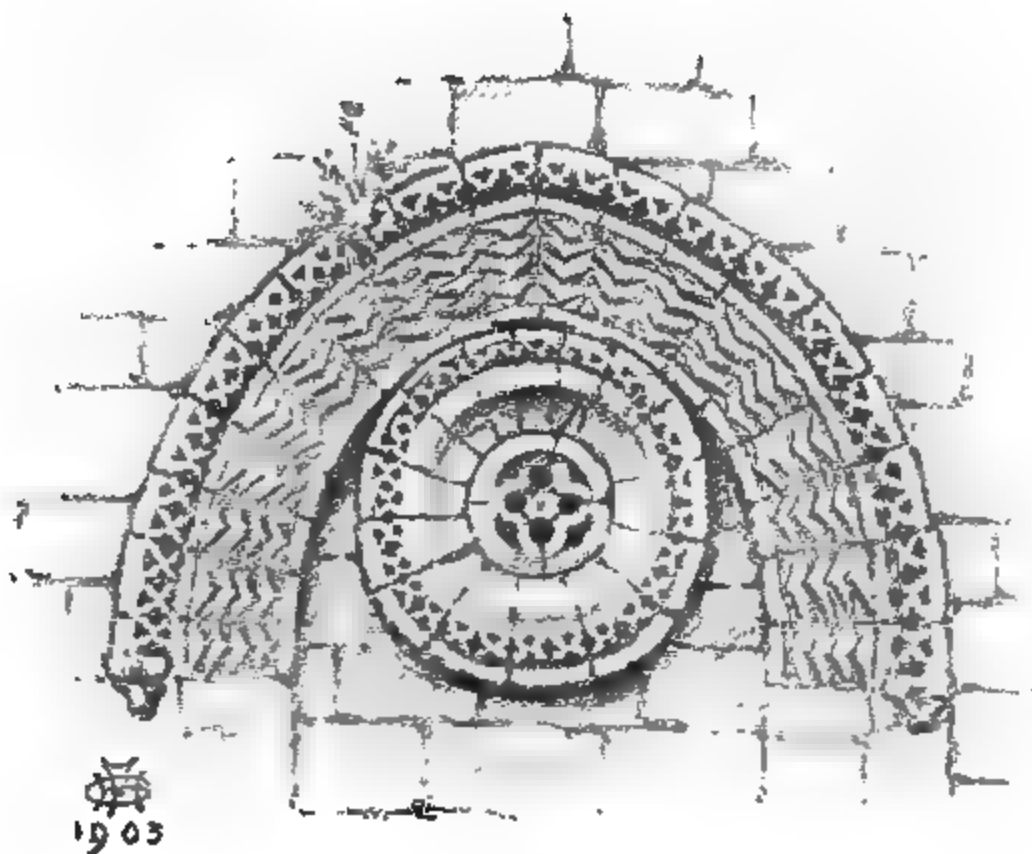
**Casa Normanna.** The Casa Normanna in the Salita S. Antonio behind S. Matteo in the Corso has eight of the most richly decorated Norman windows in Palermo. Nothing is known about it.

**Casr.** An Arab word meaning a castle, which we get in Casr Janni, the Arab name for Castrogiovanni. The Arab Emirs had a Casr on the site of the Royal Palace at Palermo.

**Cassaro, the,** derived from the above; the former name for the Corso.

**Cassari, the Via.** The long street running up from the Cala parallel to the Corso, in which the potters and wooden-box-makers live.

**Castellammare, or Castello-a-mare.** The ancient sea fortress to guard the Cala. On the site of a fortress existing from the earliest times. Rebuilt in the fifteenth and sixteenth centuries. As it was used to bombard the revolting city in 1848 and 1860, it was dismantled after that year.



ARCH IN THE CASA NORMANNA (SALITA S. ANTONIO), PALERMO  
FROM A DRAWING BY BENTON FLETCHER, ESQ.



**Castello di Mar Dolce, the.** The popular name for the Arabo-Norman palace of the Favara (q.v.). So called from the spring and lake of fresh water in the grounds.

**Castellaccio, Monte,** a mountain crowned by an old fort above Monreale, 2,515 feet high.

**Catafalque** See General Index.

**Cathedral.** Built by Walter of the Mill for William the Good in 1170. Its splendid tower forms part of the Archbishop's Palace. The bottom goes back to Arabic times, the top, connected with the church by two flying bridges, is an admirable reproduction of the antique. The Cathedral, built of a beautiful golden stone, with delightful campaniles as graceful as Giotto's tower at each corner, would be the most remarkable-looking in Europe if it



THE CATHEDRAL OF PALERMO

were not for the tasteless dome added in the eighteenth century by Fuga, who ruined the interior with his railway-station stucco-work. For it is most Oriental in feeling, and wonderfully ornate in its decorations. Every yard of stone is arcaded, or fretted with Moorish carvings, or hung with white marble scutcheons, and its mosque-like south porch is extremely beautiful. Inside it depends on its treasures: the great porphyry sarcophagi of the Norman princes under marble presentations of the pavilions they used in their campaigns; the S. Cecilia of Quartararo; the statue and two glorious benitiers by Gagini; the silver shrine of S. Rosalia; the antique treasures and sacristy; and the unspoiled Norman crypt with the founder's tomb. Notice the beautiful arcading of the exterior of the east end.

**Catacombs.** There are extensive catacombs at Palermo, near the Porta d' Ossuna; S. Michele Arcangelo, etc., besides the well-known Cappuccini (q.v.).

**Cattolica, Palazzo.** The gigantic modern palace in the Via Cintorinai, with superb courtyards, in which Wedekind's Bank is situated.

**Cefalù.** By returning at 11 p.m. one can have a long day to explore Cefalù Cathedral, prehistoric house, etc.

**Ceremonies.** See under General Index.

**Cemeteries.** See under Campi Santi.

**Chapels, Mortuary.** Derived from the tower-shaped brick or stone tombs of the ancient Romans; are carried to great excess by Sicilians, who will spend as much as two thousand pounds on them.

**Charles of Anjou.** Brother of St. Louis, to whom the Pope presented Manfred's kingdom of Sicily. Reigned 1264-82. See General Index.

**Chemists' shops (Farmacia).** The two best for foreign drugs and prescriptions are the Farmacia Puleo-Caputo in the Corso, and the Farmacia Petralia in the Via Macqueda, near the Teatro Massimo. The Farmacia Campisi off the Corso does a large business with natives.

**Chiaramonte family.** What the Douglases were to Scotland the Chiaramonti were to Sicily in the fourteenth century. In Palermo they built the superb Palace of the Inquisition, on the Piazza Marina (q.v.), the churches of S. Agostino and S. Francesco, S. Antonio in Via Roma, S. Antonio Abate, the convent of Baida, and the Torre del Diavolo on the way to the Gesù, etc., and their strongholds and churches are to be found all over Sicily. They aspired to the crown, and the last of them, Andrea Chiaramonte, was actually conspiring for it, when he was captured by Martin of Aragon and beheaded in front of his palace in Palermo.

**Christ, body of the dead.** On Holy Thursday it is the custom to take down the body of our Lord from the chief crucifix in each church and lay it in a sepulchro, or Garden of Gethsemane. The most famous of these images, that belonging to the Cappella del Solidad, is carried round the city in the Pietà procession on Good Friday. See under Ceremonies.

**Christ, the three great mosaic portraits of.** See General Index and Palermo, Cappella Reale, Monreale, and Cefalù.

**Churches.** - *Anglican Church* in the Via Stabile, near the Hotel des Palmes.

*S. Agostino.* Via S. Agostino. A very graceful fourteenth-century church built by the Chiaramonti. Notice the south side as well as the façade with its beautiful rose window and Gothic doorway. The interior has some of Serpotta's charming stucco figures. There is a good early Renaissance cloister in the convent used for police barracks.

*S. Anna La Misericordia,* near the Piazza S. Croce dei Vespri. Has a fine late cloister.

*S. Antonio.* Via Roma; was built in 1220 and restored by the Chiaramonti, who raised here the highest tower in Palermo, destroyed by the earthquake of 1822, which devastated the church. Till then the church had mosaics like the Martorana, which have been replaced by painted imitations, though the beautiful form of the church has been preserved. Within historic times the harbour ran up to this point, the Corso ending here. Below the church is a quaint old market.

*S. Antonio Abate.* Connected with the Palace of the Inquisition. A ruinous but beautiful Arabo-Norman building with a remarkable west front.

*S. Agata La Guilla.* One of the most beautiful Renaissance churches; behind the cathedral, in the Via del Incoronata.

*S. Agata Gli Scorruggi.* Behind the Mercato dei Aragonesi; with sixteenth-century frescoes.

*SS. Annunziata.* With a Sicilian-Gothic doorway in its façade and a remarkable interior of light and airy Renaissance-Gothic. The roof is covered with

paintings in panels ; some of them attributed to Tommaso di Vigilia. The church is in the Via Bambinai near the Porta S. Giorgio. The convent is the Conservatoire of Music.

*Cancelliere, the*, in the Piazza of the same name just off the Corso, has nothing very ancient about it but a good many charming minor Renaissance features.

*Cappella Reale.* See above.

*Carmine, the.* On the Piazza del Carmine. Interesting because it is always full of devout poor people. It has a Gagini and rather a striking coloured dome. It only dates from 1626.

*Casa Professa*, or Jesuit church. Has a charming group of palm trees in front of it, and has its walls inlaid with precious marbles like a Florentine table, wonderfully rich and interesting to those who can tolerate this kind of thing. Its convent is used for the Biblioteca Comunale. Round the corner, approached from the Via Macqueda through the Piazza of the SS. Quattro Martiri, it has a charming Sicilian-Gothic tower and cloister with beautiful details.

*S. Cataldo.* The mosque-like church on the same raised terrace as the Martorana. It was thought to have been built in 1181 by the Admiral Majo di Bari, but Reber's excellent guide to Palermo says that recent evidence proves it to be older. It has three cupolas and an elegant battlement ; and though its interior has been stripped of its mosaics, for pure elegance it is unsurpassed in the island. The mosaics are said to be still in existence somewhere in Spain.

*S. Caterina.* A baroque church on the Piazza Pretoria entirely rebuilt in 1566, though founded in 1312. The inlaid marbles of its walls are wonderfully rich, in the taste of the time. Gagini's beautiful S. Anna and Vandyck's Madonna are, however, gems. The church should be visited.

*S. Caterina all' Olivella* is a chapel adjoining the Olivella with sculpture by Serpotta and an elegant little cortile used by an ironworker.

*S. Chiara*, in the street which leads up from the back of the Piazza Bologni, has a gracious little Renaissance front with an antique inscription, an excellent artist's subject. A Piero Novelli inside. The Gothic Palazzo Speciale is a few doors off.

*Cifuentes*, chapel in the palace of (q.v.), has been modernised.

*S. Cita* (Sicilian S. Zita). One of the most interesting churches in Palermo. It contains the masterpiece of Gagini ; the glorious tribunal beyond the high altar full of exquisite figures and medallions. Also Gagini's St. Anthony with a centaur and St. Jerome, and a delightful little lunette above (at the end of the left aisle). At the end of the right aisle is another Gagini (or scuola). The chapel itself is more interesting, having as its subject the triumphs of Christianity. Over the arch is inscribed the famous line from Virgil which is supposed to refer to Christianity. The church contains many tombs ; one early Gothic.

The Oratorio del Rosario of S. Cita, which has a charming cortile, is behind the church and contains many charming Serpottas, including his masterpiece, the stucco statues of his two boys.

*Collegio.* The Jesuits' church in the Corso—its convent is the Biblioteca.

*S. Crispino.* A queer little church adjoining a piece of the ancient wall in the Via S. Michele Arcangelo. Has two good pictures. The wall is a good artist's bit.

*S. Cristina La Venera.* A very ancient church in a lane at the back of the Incoronata. Built by Offamilia 1171-74. When stripped of its plaster, the interior of this church will be one of the most interesting churches in Palermo. It is entire, and pure Norman architecture. The lane in which it stands is a charming artist's bit.

*S. Croce.*

*S. Domenico.* The largest and most important church in Palermo. Founded in 1300, but in its present condition dates from 1640, except its beautiful Gothic cloister, which is approached by an archway at the back of the church. Its baroque façade has a certain majesty and elegance. It contains works by Gagini, Novelli, Paladino, Ainemolo, etc. But its chief interest lies in its being the Westminster Abbey of Sicily, where the great men are buried. The services are interesting because all classes love the church.

*Eremiti.* See S. Giovanni degli Eremiti.

*S. Eulalia dei Catalani.* In the street leading from S. Antonio to the Piazza Garraffello, a picturesque façade dear to artists, for whom this whole street is excellent. This was the Borgo of the Catalan traders.

*S. Francesco d'Assisi.* Founded 1234, but rebuilt in 1302 by the Chiaramonti. It has a beautiful rose window and other Gothic features on its exterior. Inside it is full of interesting things. A chapel by the now famous Laurana, pictures by Novelli, sculptures by Serpotta, etc. One of the most interesting interiors in Palermo.



S. FRANCESCO D'ASSISI (DEI CHIODARI)

*La Gancia.* The great Franciscan church of Palermo with a large ruinous cloister. The church of the people. Francesco Riso's conspiracy, April 4th, 1860, began with the vesper bells of the Gancia, following a famous precedent. Two of the conspirators escaped, and hid under the church, escaping by the hole known as the Buca della Salvezza (q.v.). The church contains many medieval tombs, Gagini's exquisite Annunciation on two medallions, and pictures by Vincenzo da Pavia (Ainémolo). The exterior of the church is Gothic.

*Gesù, S. Maria di.* Called the Gesù. In front of it is the Campo Santo of the nobles. It has a delightful old Renaissance fountain, picturesque cloisters, beautiful Sicilian-Gothic doorways, some of the best Renaissance tombs in Sicily; and the celebrated half-finished fresco of Lorenzo da Palermo. It stands on the flowery side of a mountain, commanding a lovely view of Palermo at sunset. One of the best excursions to be made from Palermo.

*S. Giacomo la Marina.* The name usually, though incorrectly, applied to the church of S. Maria Nuova, which stands in the Piazza S. Giacomo. A church founded 1339. Its façade is like that of S. Maria della Catena, a charming mixture of classical and Gothic.

*S. Giorgio dei Genovesi.* Considered the best Renaissance church of Sicily. Has pictures by Palma Giovanni, Luca Giordano, Paladino, etc. The church of the Genoese Borgo in medieval Palermo.

*S. Giovanni in Via Beati Paoli.* A perishing church, which contains a beautiful Renaissance tomb that should be removed to the museum. Near S. Agata La Guilla.

*S. Giovanni di Baida.* See Baida.

*S. Giovanni Decollato.* A very curious little church near the Bridge of the Admiral, with a charming little garden in front and pictures of three martyrs being boiled in oil. Criminals and revolutionary martyrs were buried here.

*S. Giovanni dei Lebbrosi.* Outside Palermo, in the village of the same name, a little beyond the Bridge of the Admiral. Built in 1071 by Robert Guiscard on the site of his camp, and never rebuilt. The plaster is gradually being stripped off, the interior showing the original Norman work. It stands in a lemon grove, and has a courtyard in front with a handsome old gateway. A good place to examine the old aqueduct.

*S. Giovanni degli Eremiti.* One of the gems of Palermo. If it never was a mosque, it looks as if it had been with its five red domes. It was founded by Gregory the Great on one of the estates he inherited from his Sicilian mother, Sylvia. But there are no buildings older than the time of King Roger in 1132. There is an exquisite Arabo-Norman cloister with remains of numerous other conventual buildings and a fine piece of the city wall, all intermingled with a mass of palms and semi-tropical flowers. For artists this is the best group in Palermo. The name Eremiti has nothing to do with hermits. Its old name was S. Ermeti, and it was sometimes referred to as S. Mercurio, which shows that the Ermeti was our Hermes.

*S. Giovanni e Giacomo.* By the Porta Carini.

*S. Giovanni dei Napolitani.* An elegant renaissance church on the Corso, near the Piazza Marina. Has a picture by Vincenzo da Pavia.

*S. Giovanni di Rio.* A curious little church, oval in shape, in a street off the south side of the Corso. A good place to visit on Holy Thursday for the sepolcri.

*S. Giuseppe.* Two churches one above the other. The upper has an elegant belvedere outside, but the inside shows how bad baroque can be. Here is kept the Sudario Santo, the shroud in which our Lord is said to have been buried. See General Index. There are paintings by Novelli, Borremans, etc. S. Giuseppe is at the Quattro Canti.



*Greek Church.* See above, under Albanians. The orthodox rites are conducted with some purity here.

*Incoronata, the ruined Chapel of the,* with a picturesque colonnade outside, in the Via dell' Incoronata at the back of the Cathedral. King Roger was crowned here. The key is kept in the Martorana.

*S. Lorenzo, Oratory of,* founded 1564. Its walls have reliefs and stuccoes by Serpotta, considered his best. There is a Nativity by Michelangelo da Caravaggio. The seats are of ebony inlaid with ivory and mother-of-pearl. It adjoins S. Francesco d'Assisi in the Via Cintorinai.

*Maddalena, the.* A beautiful but ruinous Norman church in the Carabinieri Barracks on the Piazza della Vittoria. It could easily be restored into a gem.



GREGORY THE GREAT'S CHURCH OF THE EREMITI

*Magione, the.* The church of the Teutonic knights, near the Kalsa. Recently restored. Has a half-concealed but beautiful little Arabo-Norman cloister, many tombs of its former owners, the Teutonic knights. See General Index. And in its sacristy a valuable Flemish painting of the Van Eyck period, which ought to be in the museum. A very ancient church, not to be missed.

*S. Marco.* The church of the Venetian colony in Palermo. Near the Mercato dei Aragonesi. Has an interesting exterior. Its distance from the sea shows the great size of the Venetian Borgo in the Middle Ages.

*S. Maria del Ammiraglio.* See under the Martorana.

*S. Maria della Catena.* At the end of the Cala near the Piazza Marina. One of the most beautiful churches in Sicily. Its porch, a mixture of the classical and the Gothic, might well found a new style in architecture; and the interior is very graceful and airy.

*S. Maria di Gesù.* See Gesù.



*S. Maria delle Grazie.* A little low church in the Via Divisi off the Piazza Marina. With charmingly pretty late Gothic windows. In the district all round here the artist will find palaces with paintable Renaissance details. The church is also known as the Ree Pentili.

*S. Maria della Mazza* in the Via Macqueda.

*S. Maria dei Miracoli* is a handsome Renaissance church near the Palazzo S. Cataldo in the Piazza Marina. Notice a loggia of the Tuscan pattern built into a shop.

*S. Maria di Mont' Oliveto.*

*S. Maria di Monserrato.*

*S. Maria di Porto Salvo.* Built in 1526; cut when the Corso was prolonged. It stands just by the Bourse.

*S. Maria della Vittoria.* In the street between the Piazza della Kalsa and the Piazza Magione. Contains beyond an altar the fire-charred oak door which Robert Guiscard burst in when he stormed Palermo in 1071. There is no better place in Palermo to see the life of the very poor.

*S. Martino.* A huge secularised monastery above Monreale, founded by Pope Gregory the Great, with one of his Syracusan mother's estates, but, of course, rebuilt. It is enormous, and has a fine garden and some pictures by Pietro Novelli.

*Martorana, the.* Properly called S. Maria del Ammiraglio. Built in 1143 by George of Antioch, King Roger's admiral, but bestowed in 1435 on the nuns of the Martorana, who are responsible for throwing the porch into the church and ruining half the mosaics by breaking through the apses to add a



THE MARTORANA AND S. CATALDO

choir, containing the famous lapis-lazuli high altar, a beautiful thing in itself. But there are many mosaics left intact, including the two celebrated panels of the Virgin giving Christ his charter for George of Antioch, and that of Christ crowning King Roger. Notice also the wooden Saracenic door of the south side. This is one of the chief mosaic churches in Sicily. The Parliament of Sicily met here after the massacre of the Vespers.

*S. Matteo.* In the Corso. Erected 1652. Has pictures by Novelli and stuccoes by Serpotta. Good music at the midday service on weekdays. Has one of the best sepolcri on Holy Thursday. At the back, in the Salita S. Antonio, is the celebrated Casa Normanna with eight superbly sculptured windows.

*S. Michele Arcangelo.* In the Via S. Michele Arcangelo adjoining the Communal Library. It has catacombs, closed like the other Palermo catacombs, and a rather picturesque façade.

*S. Nicola da Tolentino.* Built on the site of the synagogue after the expulsion of the Jews in 1492. It has four pictures by Novelli and a good-sized cloister. It is the most popular of all churches for the Holy Thursday sepolcri.

*S. Niccolo all' Albergheria.* A ruinous church in the street of the same name, with a charming tower and other features of the Sicilian-Gothic period. Notice the flood-mark on the tower. See under Via Albergheria.

*S. Ninfa dei Crociferi.* At the corner of the Via Celso and the Via Macqueda. Its cloister is the General Telegraph Office.

*Olivella, the.* One of the most popular churches in Palermo. Next door to the Museum. Its baroque façade is rather elegant. Inside notice the celebrated Chapel of the Crucifix, whose inlaying of precious stones cost £10,000. It has a Lorenzo di Credi, the best picture in Palermo except the Mabuse in the Museum.

*Oratory of S. Caterina all' Olivella.* See under S. Caterina.

*Oratory of the Filippini.* Next to the Olivella. Has a beautiful stucco-work by Serpotta, and since its convent contains the two beautiful cloisters of the Museum, it may fairly be considered the best building of its time. It was built by Marvuglia.

*Oratory of S. Lorenzo.* Adjoining the church of S. Francesco d'Assisi in the Via Cintorinai. Famous for its stucco-work by Serpotta.

*Oratory of the Rosario of S. Cita.* Behind S. Cita (q.v.). Beautiful stuccoes by Serpotta, especially portraits of his two boys. Charming cloister.

*Oratory of the Rosario of S. Domenico.* At the back of S. Domenico. Beautiful stucco-work by Serpotta. It has a number of good pictures, including the Vandyck of the boy holding his nose.

*Origlione, the Church of the.* In the Via Saladino at the back of the Corso. Has a curiously tiled waiting-chamber in its convent at the back of the church. This and the church itself are quite artists' bits.

*S. Orsola, the Cemetery of the Vespers.* On the Via dei Vespri which leads from the Porta S. Agata. It can be seen on the drive out to the Gesù. The Campo Santo with its avenues of old cypresses is far more dignified than most Campi Santi. At the end is S. Spirito, better known as the Church of the Vespers. Built in the Anglo-Norman style by Walter of the Mill (Offamilia) in the twelfth century. Here on Easter Monday, 1282, when vespers rang, the people assembled at the great fair in front of the church, began the massacre of the French known as the Sicilian Vespers. The beautiful little church stands on the lofty banks of the rushing Oreto.

*Ospedale dei Sacerdoti.* At the back of the Archbishop's Palace, with a beautiful Renaissance portal.

*Ospedale della Concezione.* Now the University Medical School near the Porta Carini; has a church with very fine marbles in it.

*Piedigrotta.* The Piedigrotta Church down by the Castellammare has a curious little grotto, and the lamp in the form of an eagle carried by Ottavio d'Aragona's flagship in his victory of Cap Corvo. An artist's church.

*Pieta, the.* Adjoining the Palazzo Abatelli (q.v.), which forms its convent. It has a picture by Vincenzo da Pavia. In the Via Alloro.

*S. Pietro e S. Paolo.* In the Via Stabile. A modern church in the fourteenth-century style.

*S. Pietro Martiri.* Built in 1656. Has two pictures by Vincenzo da Pavia.

*Rosario di S. Cita, Oratory of.* See under Oratories.

*Rosario di S. Domenico, Oratory of.* See under Oratories.

*S. Rosalia.* On Monte Pellegrino, enclosing the tomb where the body of the saint was found which contains the effigy so much admired by Goethe. Notice the imitation prickly-pears made of tin for catching the drips from the roof, most of the church being formed of the cave.

*S. Salvatore.* On the Corso. Built at the end of the seventeenth century with a large elliptical cupola frescoed. There are some Sicilian-Gothic remains of the old convent founded by Robert Guiscard, A.D. 1071, for the Greek rite in the Via Protonotaro.

*Solidad, Cappella del.* On the Piazza della Vittoria opposite the Royal Palace. Its interior is curious and elegant. It contains the famous image of our Lord, which is carried round the city in the procession of the Pietà.

*Spasimo, I.o.* The great unfinished Renaissance-Gothic church for which Raphael painted his celebrated picture, the Madonna del Spasimo, the beautiful marble framework for which is in the Palermo Museum. Never completed. It is in the street of the same name near the Kalsa.

*Spirito, S.* Called also the Church of the Vespers and S. Orsola (q.v.).

*Val Verde, the.* In the Via Bambinai. Has pictures by Novelli and Vincenzo da Pavia.

*Vergine, delle.* In the Salita Castellana near the Casa Normanna. It has a picture by Tommaso di Vigilia.

*Volta, della.* Near the Piazza Nuova. Contains an inscription recording the death of Giuseppe d'Alesi, leader of the abortive revolution of 1647.

*Zisa, Chapel of the.* A few yards along the road from the palace. The old part has a Moorish honeycomb roof.

*S. Zita.* See under S. Cita.

*Cipollino.* White marble veined like an onion (cipolla). Much used in the palaces and churches of the Norman kings.

*Ciro, Grotte di.* Just beyond the Castello di Mar Dolce. These caverns were full of bones of gigantic extinct animals. Called by the people Grotta dei Giganti.

*Cistercians.* See General Index. The Church of the Vespers belonged to them.

*Cisterns.* See *Gebbia* and Water-towers.

*City walls.* Large portions remain. One of the oldest and most beautiful pieces is at the Porta Mazzara, just beyond the Eremiti. From this point to the Porta S. Antonino, at the end of the Via Macqueda, there are large stretches of ancient wall, especially near the Porta S. Agata. Another piece of the medieval wall may be seen near Mr. Joshua Whitaker's palace in the Via Cavour. There are grand stretches of the tremendous Spanish walls from the Porta Carini, just above the Teatro Massimo, right round to the Porta Nuova in the Royal Palace. There is a piece of old wall in the Via S. Michele Arcangelo, and there is a piece of Phœnician wall in the Via Candelai.

**Clausen's Library.** Now Reber's. At the corner of the Piazza Bologni and the Corso. One of the largest bookshops in Italy. Sells the best photographs by non-Sicilians and good postcards. Sig. Reber speaks English, French, German, and Italian equally well. Visitors will find it a help to go here the day of their arrival and look at the various guide-books. Sig. Reber has a collection and bibliography of books on Sicily.

**Cloisters.** The following churches have cloisters: S. Agostino (police barracks), S. Anna, SS. Annunziata, Casa Professa, S. Caterina al Olivella, Collegio, S. Cita, S. Domenico, Eremiti, S. Francesco (two), Gancia, S. Maria di Gesù, S. Giovanni di Baida, Magione, S. Martino, S. Michele Arcangelo, Monreale, S. Nicola di Tolentino, S. Ninfa dei Crociferi, Olivella, Ospedale della Concezione, SS. Quaranta Martiri, SS. Salvatore.

**Clubs.** Palermo has various clubs at which strangers can be proposed temporarily as members. Among the principal are the Nuovo Casino and the Unione, both in the Corso; the latter in the Palazzo Geraci. The *Cercolo degli Impiegati* in the Piazza Bologni, the *Cercolo Bellini* by the theatre of that name, the *Casino dei Buoni Amici* in the Corso, and the German-Swiss Club.

**Coffee-pots.** See under Brass. The old Moorish shape has never been altered.

**Colazione** (Lunch). Taken by the Sicilians between 11.30 and 12.30; but hotels frequented by foreigners adopt their hours.

**Conca d' Oro.** The name of the plain between the mountains and the sea on which Palermo stands. Celebrated for the incomparable richness of its orchards. Foreigners generally restrict the name to the valley below Monreale. It is full of lemon groves. It means Shell of Gold.

**Constance or Constantia, the Empress.** Daughter of King Roger. After the legitimate male line was extinct she became the heiress and took Sicily to her husband, the Emperor Henry VI. She was the mother of the celebrated Emperor Frederick II. According to Dante she came out of a convent to marry.

**Constance,** daughter of Manfred, wife of Peter of Aragon, who claimed the crown of Sicily through her and founded the Aragonese dynasty.

**Consuls.** The British Consul is Mr. Churchill, and his consulate is near the *Giardino Inglese*.

**Cooking-baskets.** See General Index, under Basket-stoves.

**Cookshops** See General Index.

**Conrad IV.,** the Emperor, was King of Sicily 1250-1254. See General Index.

**Conradin,** son of Conrad. King of Sicily 1254-1268. See General Index.

**Confraternità.** Guilds for burial, etc. The *Confraternità del Rosario* of S. Cita and S. Domenico have very fine oratories (q.v.). The *Confraternità* of S. Orsola has an extensive burying-ground in the cemetery of that name.

**Coal-carts and Shops.** Coal is such a scarce commodity that the coal-carts are drawn by tiny Sardinian asses, and the shops show a piece of coal hung on a string across the door.

**Coppersmiths** in Palermo have a street of their own—Via Calderai, behind the Martorana, where they make Saracenic coffee-pots and cooking vessels.

**Coral embroideries.** Made at Trapani, can best be bought at Palermo. Specimens in the museum.

**Corleone, excursion to,** by the Corleone Railway. See General Index, and Elenco.

**Corsairs' towers.** Built like our Martello towers to guard the coasts from Barbary corsairs. There is a medieval one at Acqua Corsari just outside Palermo, which gives the place its name.

**Corso.** The main street of the town, from the palace to the sea, containing the Cathedral, the Bourse, etc., is now called the Corso (Vittorio Emmanuele). It was the Via Toledo of Bourbon times, the Casr of the Arabs. It is terminated at the top by the stately Porta Nuova adjoining the Royal Palace, and at the bottom by the Porta Felice and the Marina. Like most Palermo streets it is dead straight. If you stand at the Porta Felice you can see the mountains behind the Porta Nuova. The office of Cook's correspondent, Mr. Von Pernull, and the Florio Rubattino are where it opens into the Piazza Marina, where most of the tramcars start. It crosses the Via Macqueda at the Quattro Canti, the Piccadilly Circus of Palermo. Reber's Library, the best place for books, is at the corner of the Piazza Bologni, which contains the General Post Office and the Monreale tramway terminus. Most curio-shops are here near the Cathedral.

**Corso Alberto Amadeo.** Runs round the west side of the city from the Porta Nuova to the Porta Carini. Contains splendid pieces of the Spanish walls, and catacombs which are closed.

**Corso Calatafimi** from the Porta Nuova to Rocca at the foot of Monreale Hill. The Cuba, Cubola, Villa Tasca and Cappuccini Catacombs lie on or off this street. Named after Garibaldi's victory.

**Corso dei Mille.** Named after Garibaidi's Thousand ; leads from the Porta Garibaldi to the Bridge of the Admiral. (q.v.).

**Corso Olivuzza** leads from the piazza above the Teatro Massimo to the Olivuzza quarter and the Zisa.

**Corso Scina.** Leads from the Politeama to the Molo. It is a poor street.

**Corso Tukery.** Leads from the Piazza Indipendenza round the west and south sides of the city to the end of the Via Macqueda at the Porta S. Antonino. It passes the Porta Mazzara and the Porta S. Agata, the two oldest gates, and the oldest portions of the city wall.

**Cortez, Palace of.** The Monteleone Palace round the corner from the Olivella belongs to the Duke of Monteleone, the descendant and heir of Cortez. The family name is Pignatelli-Cortez. Being occupied by the Pension Suisse the palace can be seen.

**Cortile.** The best courtyards in Palermo other than cloisters are those belonging to the Palazzo Aiutamicristo, the Archbishop's Palace, the Palazzo Cattolica, Palazzo Chiaramonte (Dogana) on the Piazza Marina, Palazzo Gangi, Palazzo Mazarino, Palazzo Monteleone, Royal Palace, Istituto Randazzo in the Via Alloro, Palazzo Trigona, the Municipio, Palazzo Sclafani, Palazzo S. Ninfa (q.v.).

**Cotillons.** Are a great feature of Palermo balls. The presents are sometimes very costly.

**Crescenzo, Antonio.** Early sixteenth-century Sicilian painter, to whom the "Triumph of Death" in the Palazzo Sclafani and the S. Cecilia in the cathedral were formerly attributed.



**Crispi, Francesco.** The late Italian premier, was deputy for Palermo. See General Index.

**Cruelty to Animals, Society for the Prevention of.** Those interested in the matter should apply to Mr. Ambrose Paré Brown, Agent-General of the Val de Travers Asphalt Paving Company in Sicily, 9, Via S. Martino, Palermo. Owing to the generous financial support of the Messrs. Whitaker, and the action taken by the public-spirited Mayor, Sig. Tasca, in placing the police at the disposal of the society, there is less cruelty to animals in Palermo than in any town in Italy.

**Cuba, La.** A magnificent Saracenic palace on the road to Monreale. Now an artillery barrack. Its exterior is perfect, but there is not much inside it beyond a little honeycomb work. It was the scene of a story of Boccaccio. See Boccaccio, General Index. On the strength of its



LA CUBA, THE ARABO-NORMAN PALACE AT PALERMO, WHICH IS THE SCENE OF ONE OF BOCCACCIO'S STORIES

Arabic inscription it was supposed that it was built by one of the Emirs, till someone who could read Arabic found that the inscription stated the contrary. "In the name of God, Clement, Merciful, pay attention. Here halt and admire you will see the illustrious dwelling of the most illustrious of the Kings of the Earth, William II." A portion of the date also survives: "And of our Lord the Messiah a thousand and a hundred add three to four score."

**Cubola, La.** A beautiful little Arabo-Norman pavilion in the large orange garden which was part of the grounds of the Cuba, now on the other side of the Corso Calatafimi. Baedeker gives the number as 495.

**Curio-shops.** See above, under Antichità.

**Decamerone.** See under Boccaccio for its story about Palermo.

**Diana and Actæon.** The subject of one of the finest of the Selinuntine metopes in the Palermo Museum.



**Doctors.** There are generally no English doctors at Palermo, but Dr. Berlin, a German, Via Americo Amari 104, can speak English.

**Dolls in tin armour.** King Roger, Saladin, etc., are a feature of the Easter fair at Palermo. The poor people make them out of kerosene tins.

**Donkeys.** The carting in Palermo is mostly done with asses. There are a great many of the tiny Sardinian asses no larger than goats.

**Door tiles, armorial.** Much sought by collectors. See General Index. Only to be found, if anywhere, on convents.

**Doria, Archbishop.** The seventeenth-century Genoese archbishop who discovered the remains of S. Rosalia. He is buried in the crypt of the Cathedral.

**Dress.** Palermo being a capital, you see little of national dress except in the shawls of the lower-class women, the headkerchiefs of a few male peasants, and the rather distinctive dress of the fisherwomen from the Porto at the back of Pellegrino.

**Drug-store (l'armacia).** A feature of Sicilian cities. See Chemists for making up foreign prescriptions.

**D' Uccria.** The Prince of d' Uccria, Gravina, Villafranca, and Valguarnera (Giuseppe Alleata) is the descendant of the Prince of Gravina, who commanded the Spaniards at Trafalgar, and of the reformer Villafranca. He lives in the Villafranca Palace opposite the General Post Office in the Piazza Bologni, to which Garibaldi paid a pilgrimage, the Villa Valguarnera at Bagheria, etc.

**Earthenware lamps.** See under General Index. The curious majolica figures of bandsmen, fashionable ladies, cats, etc., used for lamps may be bought at the Easter fair and in the Via Cassari.

**Easter.** See General Index, under Ceremonies.

**Easter-candlestick.** See General Index.

**Easter Fair.** In Palermo on Easter Monday and the following days they have a great fair in the Piazza Castel Nuovo, with all sorts of raree-shows and booths for the sale of dolls in tin armour, pottery, copperware, knives, toys, sweets, etc. One of the best places to see the contadini who come to buy their stores here.

**Eating-shops.** See Cookshops, Cafés, Pasticceria, Restaurants, etc., and same entries in General Index.

**Edrisi, El.** King Roger's Arab geographer. See under General Index.

**Embroideries.** The Cathedral, Cappella Reale, etc., and the Museum have superb ecclesiastical embroideries in which the Palermitan monks excelled. They may sometimes be bought at the curio-shops.

**Enamels (Smalti).** Beautiful little enamels, mostly religious, sometimes of great age, may be bought in Palermo cheap, even in the curio-shops of the Corso.

**Empire furniture.** See General Index.

**Emirs.** Palermo was the capital of the Saracen Emirs for a couple of centuries. King Roger called his sea-commander an Emir. See under Admiral.

**English in Palermo.** Nelson brought the Royal Family of the Two Sicilies from Naples in the last week of 1798, and was at Palermo a great deal in 1799. From 1806 to 1815 Sicily was under English protection and virtually managed by the British representative, Lord William Bentinck, who gave Sicily her constitution. See General Index. Cardinal Newman, Dean Stanley, etc., visited Palermo.

**English colony.** The English colony in Palermo is headed by Messrs. Joshua Whitaker, J. J. S. Whitaker, and Robert Whitaker, who were born, like their father, in the island, and own the famous Ingham-Whitaker Marsala wine business. Their residences, the Palace Whitaker, Malfitano, and Villa Sofia, are among the finest in Palermo. The British chaplaincy is held by Canon Skeggs, the British Consulate by Mr. Churchill. Among the other English residents are Mr. Ambrose Pare Brown, head of the great asphalt industry at Ragusa. English people needing advice should apply to Mr. Von Pernull, Cook's correspondent in the Corso. There is an English library and tea-room on the Piazza Marina.

**English dress of men.** Palermo exquisites, when they can afford it, get their clothes from the best London tailors, and in any case make the English their models.

**Eremiti.** See under Churches.

**Etna.** Can be seen on clear days from the tower of the Di Gregorio Palace.

**Facchini.** See Railway station.

**Favara, the (or Castello di Mar Dolce).** A Saracenic palace outside Palermo near Brancaccio. Was the hunting-box of the great Emperor Frederick II. Of considerable extent. Differs from the other Arabic palaces in being built round a large open court like a castle. The beautiful chapel is structurally still perfect. It is a charmingly picturesque old ruin in the midst of lemon groves. For its other name, see under Mar Dolce. The Princess of the Favara living there is the heroine in Mr. Sladen's novel, *The Admiral*.

**Feluccas.** Much of the coasting trade in Sicily is done with feluccas, small vessels with picturesque shoulder-of-mutton sails and high beaks.

**Fennel.** One of the favourite foods of Sicily. See General Index

**Ferdinand I. and IV.** The King of the Two Sicilies whom Nelson brought to Palermo. See General Index.

**Ferdinand II. (Re Bomba).** See General Index

**Ferrovia (Stazione Ferrovia).** The ordinary term in Sicily for a railway station

**Fevers.** See General Index.

**Figs.** See General Index.

**Figs, Indian.** See General Index.

**Filippini, Oratory of** See Oratories.

**Fiore di Persico.** A rare kind of marble only to be seen in the Cappella Reale and at Rome.

**Fireplaces** Only the best houses and new buildings have fireplaces. There are very few chimneys in Palermo.

**Fish and Fish-salesmen.** Strange fish can be sometimes seen in the old market in the Piazza Nuova. But the best place to see them is at the fish sales on the Borgo, where the salesmen have queer booths shaped like Greek temples and with curious devices and religious mottoes. One is inscribed "Dio sole e grande" (Only God is great); and another, with a sort of mermaid for its device, has "Viva Maria SS. della Provvidenza."

**Flora, or Villa Giulia.** See under Gardens.

**Florio.** The Florio family have played a great part in the development of Palermo. The late Ignazio Florio, who has a statue in the city and the finest tomb at the Gesu, founded the steamship line which bears his name, and a shipbuilding yard for his steamers at Palermo. His son, Comm. Ignazio Florio,

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the richest man in Palermo, built the Villa Igia, and is the principal owner of the Anglo-Sicilian Sulphur Company. He owns the Villa Butera, and has a bank in Palermo. His sister married the Prince of Trabia.

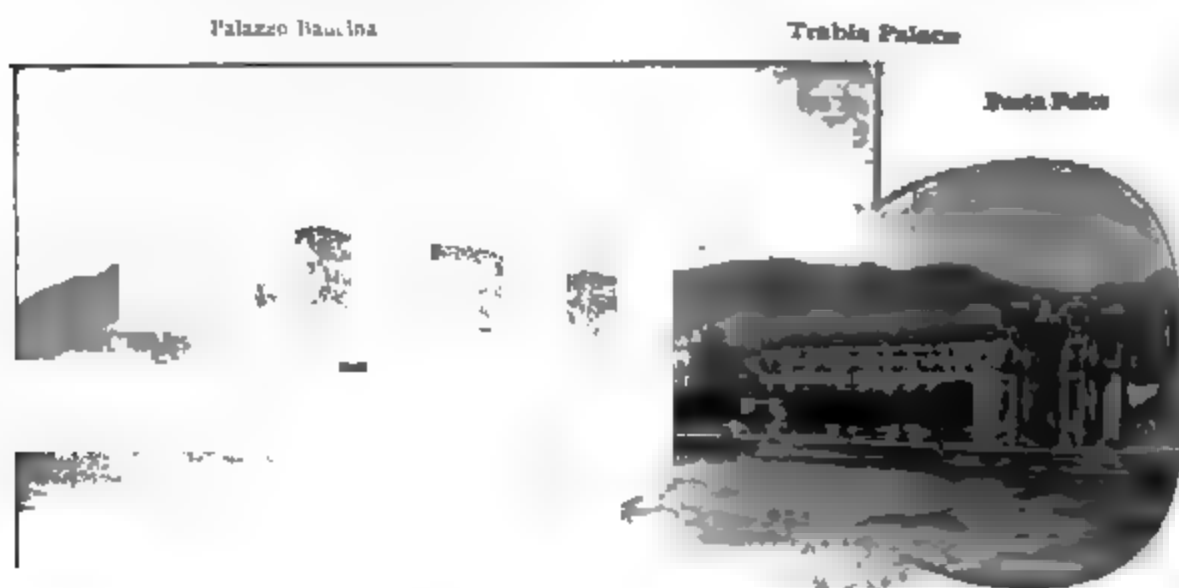
**Flowers.** See under chapter on Flowers.

**Flower sellers** have picturesque stalls with plumes of dyed grasses, but they do not have a great stock.

**Fonderia, Piazza di.** See Piazzas.

**Forestieri.** The name by which foreigners are always known in Sicily.

**Foro Italico.** The Marina of Palermo, stretching from the Porta Felice southwards between the sea and the Trabia and Baucina Palaces and the Villa Giulia public gardens. The most beautiful Marina in Europe, with its old crumbling yellow wall and exquisite panorama of mountains. People drive here in summer for their passeggiata, and at night sit about the open-air cafe eating ices and listening to the band.



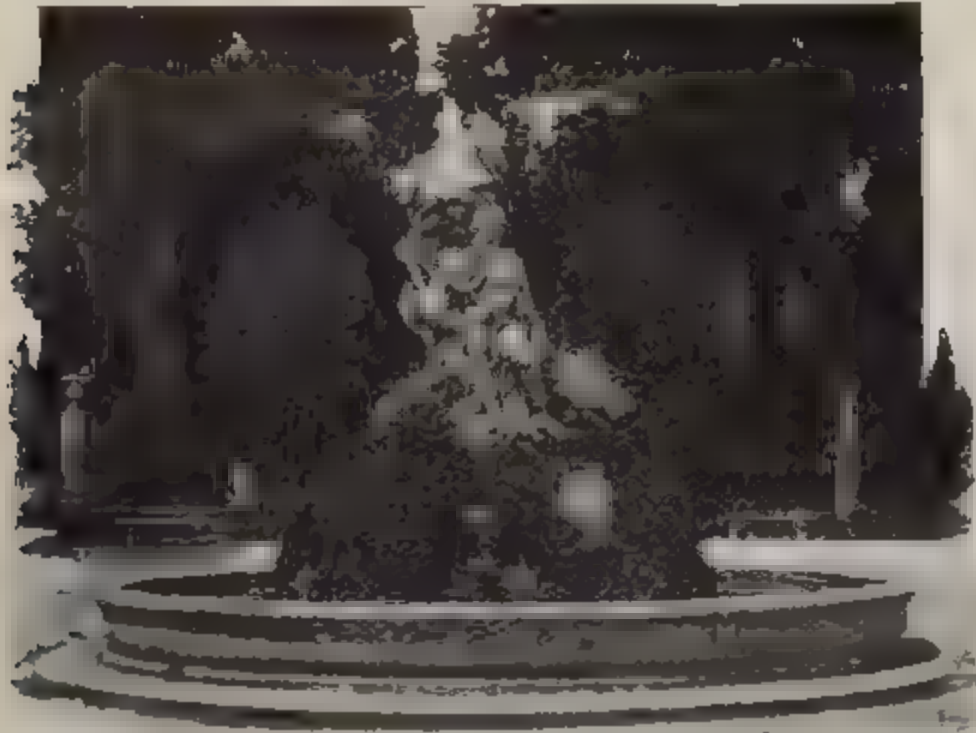
PALERMO HARBOUR AND FORO ITALICO

**Fortune-tellers.** In the Piazza S. Domenico, etc. If you see a woman with her eyes blindfolded and her hands tied behind her, or with a long thing like a fishing-rod in her mouth, you will know that she is a fortune-teller. They tell fortunes more like paroquet fortune-tellers than gypsies.

**Fossa del Girofalo.** The dried-up bed of the old harbour which forms the orange grove in the Parco d'Aumale. It has tall sea-beaten cliffs.

**Fountains.** Palermo has some interesting and beautiful fountains. That in the Piazza Pretoria on the Via Macqueda, surrounded with all sorts of strange beasts, was made in Florence in the sixteenth century by Camilliani, Montorsoli, and Nacherini. It was erected in 1576. The prettiest is the fountain in the little Piazza S. Spirito, the work of Marabitti, with the sea-horse coming out of a delightful patch of green. There is a large fountain in the Piazza della Vittoria in front of the palace. Four wall-fountains form the chief feature in the very handsome Quattro Canti. There is a beautiful Renaissance fountain of considerable size out at the Gesù. Most of the best gardens, public and private, have beautiful fountains. In the Villa Giulia

is one of the three fountains associated with the Genius of Palermo and his serpents. On its back is the marble plaque of the Trinacria (q.v. under General Index), executed by Marabitti from an ancient coin to form the arms of Sicily, whose emblem it had been in the coins of Julius Caesar. See Villa Giulia. Another is the three-cornered Piazza della Rivoluzione (Fiera Vecchia), an absurd old gentleman, but an institution. The third is in the little Piazza Garraffo, opposite S. Eulalia dei Catalani, off the Via Roma. The



MARABITTIS FOUNTAIN, CALLED THE GENIUS OF PALERMO, IN THE VILLA GIULIA

Fontane Garraffello is no longer in the piazza of that name, but in the Piazza Marina. The origin of both these names is the Arabic *gharraf*, which means abundant. The most picturesque of all is the Moorish mosaic wall-fountain, with a mosaic channel carrying its water across the pavement, in the Palace of the Zisa. See Monreale.

**Frederick of Aragon.** See General Index.

**Frederick II., the Emperor.** See General Index.

**Freeman's History of Sicily.** See General Index.

**French dress.** Society women of Sicily when they can afford it get their dresses from Paris.

**Frescoes.** Palermo is not rich in frescoes of any antiquity. The only two *in situ* in the city are in the Palazzo Sclafani, one of which is the "Triumph of Death," the magnificent work by a Flemish artist. The other is almost destroyed. Out at the Gesù, in the Cappella La Grua, is a beautiful unfinished fresco by Lorenzo da Palermo. In medieval Palermo mosaics took the place of frescoes. There are a charming set of frescoes by Tommaso di Vigilia in the Museum (q.v.). In later times the fresco-painter was largely in request. Many of the palaces have frescoed walls and ceilings. See various baroque churches.

**Fuga, Ferdinando, 1699–1784.** A Florentine architect who spent his last years in Naples. When he was eighty-three he was entrusted with the vulgarisation of the cathedral of Palermo. He died before he could complete the ruin of the exterior.

**Funeral services.** They are made picturesque by the Burial Guilds (q.v.), in their long white robes and hoods concealing all but the eyes and mouth. These funeral guilds take part in the procession of the Pietà on Good Friday as they would in an ordinary funeral.

**Furniture, eighteenth-century.** When the court of the Two Sicilies removed to Palermo in 1798 to escape the French many of the nobles refurnished their palaces, and most of the palaces then refurnished remained practically unaltered. The Villa Butera belonging to the Sig. Florio, the Palazzo di Gregorio occupied by Nelson, and the Royal Palace itself may be instanced, so Palermo is a good place to study it.

**Gagini, Antonio** (and other members of his family). See General Index. The great Sicilian sculptor who rivalled the great Florentines. At Palermo his statues may be found at S. Cita (the best), the Cathedral, the Gancia, the Museum, S. Domenico, S. Francesco d'Assisi.

**Gangi.** See Palaces.

**Gardens of Palermo.** Are unique in Italy, they are so rich in palms. Of the public gardens the Orto Botanico, with its gigantic bamboos, its superb yuccas, palms, aloes, agaves, euphorbias, and Moreton Bay figs and wonderful bougainvillea-house stands first. The Giardini Garibaldi in the Piazza Marina has superb palms. The Villa Giulia excels in its avenues of Portuguese laurel and has an interesting Valhalla of world-famous Sicilians grouped round the Genius of Palermo's fountain, which is adorned with Marabitti's Trinacria (q.v.). The Giardino Inglese at the other end of the Via Macqueda is more noted for its splendid flowering shrubs and the white bougainvillea on the engine-house. The delightful little semi-tropical garden of the Eremiti is the link between public and private gardens, unless one prefers to reckon the gay parterres of the Favorita as filling this position.

Among private gardens the best known is Count Tasca's on the Monreale road, with superb palms, yuccas, aloes, bamboos, and flowering trees grouped in rather a formal way round a lake with a Sibyl's temple. But English people would prefer either Mr. J. J. S. Whitaker's sunny palm garden at Malfitano, or Mr. Joshua Whitaker's charming creation at Sperlinga. The choicest palms in Sicily are to be found at the Villa Sofia, Mr. Robert Whitaker's garden. Personally I find the Parco d'Aumale, belonging to the Duke of Orleans, perfectly delightful, with its lemon groves filling the dried-up bed of the old harbour, its avenues of espaliered roses, and its fountains below the coral trees. The Hotel des Palmes has a fine palm garden, and Sig. Florio and the Duchess Serradifalco have very fine old gardens at their villas in the Olivuzza, which are not shown. The lemon garden of the Marchese di Gregorio, just beyond the Molo, is of vast extent, and contains curious medieval buildings; and, finally, there are rich southern gardens well worth visiting at the Hotel Igica and the Villa Belmonte just above it.

**Garibaldi** entered Palermo on the 27th of May, 1860. He visited the Municipio and the Villafranca Palace. He had just won the Battle of Gibil-rossa outside Palermo. A street and a gate and the garden in the Piazza Marina are named after him, and various statues have been erected in his honour, and the top floor of the Museum is mostly given up to Garibaldi relics.

**Genius of Palermo.** See above, under Fountains.



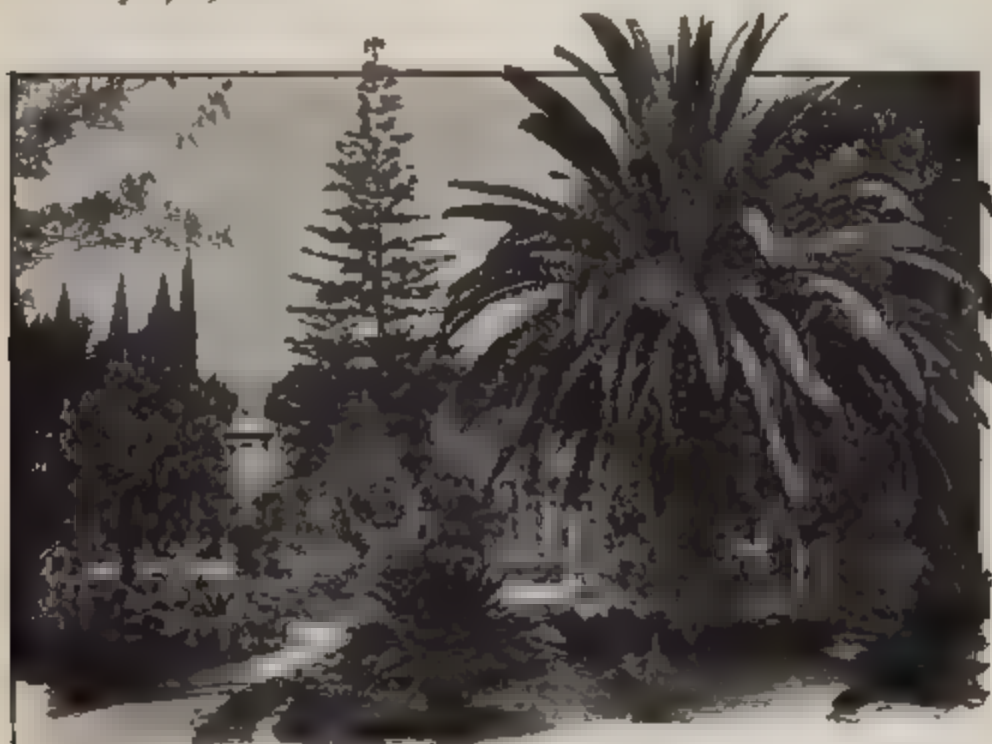
**Geraci, Palazzo.** A very handsome palace on the Corso by the architect Marvuglia, with a superb marble staircase and frescoes by Velasquez (of Monreale). Occupied by the club called the Nuovo Casino.

**Gardens of Gethsemane** (Sepolcri) of Holy Thursday. See under Ceremonies, General Index. The best in Palermo are at S. Nicola da Tolentino, S. Matteo, S. Domenico, S. Giovanni di Rio, the Gancia, S. Maria alla Catena, etc.

**Gates.** See Porta.

**Giants, Caves of the.** See Ciro, Grotte di.

**Gibilrossa.** On the mountains above S. Maria di Gesù. There is a monument marking where Garibaldi's camp was pitched on the night before the battle of May 27th, 1860.



THE VILLA TASCA AT PALERMO, ONE OF THE FINEST GARDENS IN THE WORLD

**Giordano, Lucca.** A Neapolitan painter, 1632-1705. See S. Giorgio Genovese.

**"Giornale di Sicilia."** The leading Palermo paper. Very good for foreign news. Rather on the line of the *Tribuna* at Rome. Was fair to England during the war.

**S. Giovanni, the Marquis of,** the owner of the Zisa Palace (q.v.). The great coat of arms outside is his.

**Giovanni, Vincenzo di.** One of the best modern geographical writers of Palermo. His *La Topografia antica da Palermo dal Secolo X. al XV.* is a most interesting book.

**Goats.** Like other Sicilian cities, Palermo relies principally on goats for its milk. During the day they are driven up to Monte Pellegrino, etc., to feed.

**Goethe in Palermo.** Goethe was in Palermo in the spring of 1787. The hotel in which he stayed, now a private house, is on the right hand (south)



side of the Corso, near the Piazza S. Spirito, and is marked by a tablet. The things which interested him most were the stories about Cagliostro, the modern statue of S. Rosalia in her cave on Monte Pellegrino, and the monstrosities of the Villa Palagonia at Bagheria. The inscription on the house he occupied runs as follows :—

“Giovanni Volfango Goethe,  
Durante il suo soggiorno a Palermo  
Nel 1787.  
Dimoro in Questa Casa  
Allora pubblico albergo.”

**Good Friday processions.** See under Ceremonies.

**Gothic architecture.** See under Architecture, Sicilian-Gothic.

**Gravina, Admiral.** A Sicilian prince who commanded the Spanish fleet at the Battle of Trafalgar. His sword is preserved in the Municipio at Palermo.

**Gregorio, Marchese di.** Has a large palace near the Molo, of which the *piano nobile* was always occupied by the Spanish Viceroys when they landed, and afterwards by Lord Nelson during his stay in Palermo. See Gardens above. The present Marchese is the Antonio di Gregorio so well known as a geologist, a musician, and a poet.

**Gregory the Great, Pope.** See under Churches, Eremiti and S. Martino. His mother was a Syracusan named Sylvia.

**Greek.** Palermo was never in Greek hands except for a brief while under Pyrrhus, King of Epirus.

**Greek coins.** See under Coins and Museum.

**Greek terra-cotta figures.** See General Index and Museum.

**Greek metopes,** the famous of Selinunte. See under Museum.

**Greek objects** in the Museum, the collection of, is very fine. See Museum.

**Grotte dei Giganti.** See Ciro, Grotte dei.

**Grotta delle Quattro Arche.** The cavern on Monte Cuccio, above Baida.

**Guevara, Donna Giulia.** The Spanish Viceroy's wife after whom the Villa Giulia was named.

**Guiscard, Robert,** with his brother, took Palermo in 1071. He founded S. Giovanni dei Lebbrosi and SS. Salvatore. See General Index.

**Guli, Cavaliere.** A pastry-cook on the Corso and Via Macqueda, the best in Sicily. Famous for his candied fruits.

**Haberdashery peddler.** See General Index.

**Hamilcar Barca,** the father of the great Hannibal, entrenched himself in Ercta, the city on Pellegrino, for three years, 247–244, in the hopes of capturing Palermo from the Romans.

**Hamilton, Sir William and Lady.** Brought by Nelson to Palermo with the Royal Family at the end of 1798. He occupied a palace on the site of the present Baucina Palace.

**Harbour of the ancients.** The Panormus, or All-Harbour, if that be the real origin of the name, was not so inadequate for it as would appear now, though now it is confined to the little Cala. The whole body of water flowed up as far as the church of S. Antonio. The Piazza Marina was covered with water, and two long arms ran up right and left of the present Corso; the one through the S. Antonio Market and the Piazza Nuova and the Via Candelai and the Papireto crossed the present Via Colonna Rotta. The other ran up the left-hand side of the Corso, past the Martorana and the Casa Professa,

between the Via Porta di Castro and the Royal Palace, washing the rocks of the Eremiti, on which the sea-marks are plainly visible, and flowing up through the deep hollow called the Fossa di Garofalo in the Parco d'Aumale, to the far end of that property. Besides the sea-worn rocks of the Fossa di Garofalo and the market gardens above the Papireto, there are various other traces to be noted. Above all, the ancient Phœnician wall in the Via Candelai, which was clearly one of the walls of the old town, of which the present Corso is the centre, and there is a Vicolo and Cortile of the Catalans on the other side of the channel just here, as there is a Venetian church of S. Marco not far from it facing the Mercato degli Aragonesi. S. Eulalia of the Catalans, near S. Antonio, marks the other end of the Catalans' Borgo,



VIEW OF PALERMO HARBOUR FROM THE VILLA DELMONTE AND HOTEL IGIEA

and the Borgo of the Malfitani, the men of Amalfi, then a huge seaport which supplied King Roger with his navy, is known to have been in the neighbourhood of the Argenteria, also on the banks of this right-hand arm of the harbour. Of the left-hand arm we know more, though there are fewer traces. We know that in Robert Guiscard's time there was a separate city called Neapolis, or the Kalsa, between the Piazza Marina and the Villa Giulia. Robert captured that first. We also know that between the Via Porta di Castro and the present wall on the Corso Tukery there was another separate fortified quarter or city known as the Kemonia, which was the special quarter of the Christians under the Arabic Emirs. One bit of the wall of this, evidently rebuilt in much later times, still stands in the Via S. Michele Arcangelo, between the church of that name and S. Crispino. This right-hand arm is considered to have followed the line of Via Tornieri, Via Calderai, the Piazza Casa Professa, and the Via Porta di Castro. The Eremiti lay in the Kemonia quarter. One can only speak roughly, of course, but the general lie is perfectly plain.

**Harbours.** Palermo has two harbours now, the *Cala* (q.v.) and the *Molo* (q.v.).

**Harris and Angell.** The names of the two English architects who in the year 1823 discovered the splendid metopes of *Selinunte*, now in the Museum.

**Headkerchiefs.** Worn by the peasants round Palermo, male and female. The men tie theirs under the chin or wear them turban-wise.

**Hercte.** See *Ercta*.

**Hairdressers.** Palermo has no good ladies' hairdressers. They only shave and sell hairwash.

**Henry VI., Emperor, King of Sicily.** Buried in the Cathedral. See General Index.

**Herb-shops.** See General Index. There is one in the *Via Macqueda*, near the Teatro Massimo.

**Hercules and the Ceryneian Stag.** One of the Labours of Hercules. See General Index. The subject of a splendid bronze in the Palermo Museum (q.v.).

**Holy Thursday.** See under the Gardens of Gethsemane, and also in General Index under *Ceremonies* and *Gardens of Gethsemane*.

**Hotels.** The chief hotels of Palermo are the Hotel *Igiea* in the suburb of *Acquasanta*, the Hotel de France on the *Piazza Marina*, which is the most modern in its arrangements, and the Hotel des *Palmes*, *Via Stabile*, which had no rival for so many years. To these must be added the *Trinacria*, overlooking the Marina. Though they do not enter into the calculations of foreigners much, there are of course many others. There are two good pensions, the *Panormus*, near the Hotel des *Palmes*, and the *Pension Suisse* in the old *Monteleone Palace*, which is one of the best places in Palermo to take rooms: it is such a splendid old palace.

**Humbert, King.** See General Index.

**Ingham family.** See under *Marsala*.

**Inquisition, the,** was conducted in the grand old palace on the *Piazza Marina*, now called the *Dogana*. It was abolished in 1782. The vaults in which the victims were tortured still exist, and may go back to Arabic times, for the Palace of the Emirs stood here. The *auto-da-fé* took place in the dried-up harbour in front of the palace now occupied by the *Piazza Marina*. The crucifix used at the Inquisition trials is still preserved in the crypt of the *Cappella Reale*.

**Introductions** are very useful in Palermo, where strangers of good social standing receive a good deal of attention if properly introduced.

**Iron, hammered.** See General Index. But there is not much of the fine old hammered ironwork at Palermo, except in the Museum.

**James of Aragon, King of Sicily.** See General Index.

**Jilting in Sicily.** Is considered an unpardonable crime. In the lower class it often leads to murders. A single man is not expected to pay any attention to a single woman unless he wishes to marry her. See General Index, under *Courtships*.

**Jupiter and Semele.** The subject of one of the *Selinuntine metopes* in the Palermo Museum (q.v.).

**Kalesa, or Kalsa** (*Neapolis*.) The suburb of Palermo, in Arab times between the present *Piazza Marina* and the *Villa Giulia*, which gave its name to the present *Piazza della Kalsa*, near the *Villa Giulia*. See above, under

**Ancient Harbour.** It was here that Robert Guiscard forced his way into Palermo. See under S. Maria della Vittoria.

**Kemonia.** The Christian quarter under the Emirs. See above, under Harbour, Ancient.

**Kids for food.** Kid is eaten almost as much as lamb for food in Sicily.

**Knives.** The daggery-looking native knives and scissors, which are very picturesque, may be bought on stalls and at shops in the Piazza Nuova and Via Tornieri. It is not legal to carry a knife with a blade longer than the palm of the hand.

**Lattices** (Persiani) painted green are found outside nearly every window in Palermo. See under Courtships, General Index.

**Laurana, Francesco,** sculptor, has a beautiful bust resembling that of the Louvre in the Palermo Museum, and decorated a chapel at S. Francesco at Palermo.

**Lazarus.** Notice the mosaic of the raising of Lazarus in the Cappella Reale.

**Lemons.** The growing of lemons is one of the principal industries all round Palermo. The nobles largely derive their incomes from it. There is an enormous export of them.

**Lenten veils.** In Palermo a greyish-blue veil outlined with some scene from the Passion is hung in front of the high altar during Lent. At midday on the Saturday between Good Friday and Easter Sunday they are cut down with a run. The Cardinal-Archbishop generally performs the ceremony himself in the Cathedral. See General Index, under Ceremonies and Easter.

**Letter-writers, Public.** See General Index.

**Libraries.** A library in Sicily is called Biblioteca. Libreria means a book-shop. There are two great libraries in Palermo, the Nazionale in the great Jesuit convent called the Collegio, on the Corso, open from 9 a.m. to 3 p.m. In the great hall of the library the Sicilian nobles met in 1812 and of their own free will renounced their feudal privileges, and the Revolutionary Junta used to meet there. The Communal Library is in the convent next to the Casa Professa, another Jesuit church just off the Via Macqueda, and is open from nine to four. It contains about 150,000 books, including 3,000 manuscripts relating to Sicilian history, Sicilian history being the speciality of this library. The archives are kept in the former convent of S. Maria alla Catena at the end of the Cala.

**Liveries.** See General Index.

**Loggie.** Palermo is not rich in loggie except high up on palaces and churches. The most elegant is on the tower of S. Giuseppe near the Quattro Canti. A paintable loggia is that of the Castellammare facing the Cala. The Palermitan has not grown out of the Arabic love of domestic privacy. The old palaces have their gardens behind them secreted from view and their loggie in their courtyards. The singularly beautiful Arabic hall of the Zisa might almost be called a loggia, as you can see into it from the street through the old iron gate.

**Lombards.** The Lombards employed by the Norman kings have left few traces in Palermo, except perhaps in the architectural grace of the most ancient cloisters like Monreale, and in the pulpit and altar-screens of the Cappella Reale.

**Lorenzo da Palermo.** A fifteenth-century painter of Sicily, one of the best. See under Gesù.

**Loria, Roger di.** The great Catalan admiral who helped the Aragonese king to drive out the Angevin. See General Index.

**Louis Philippe at Palermo.** When Louis Philippe was in exile the Sicilian Bourbons presented him with the Parco d'Aumale, now the property of the Duke of Orleans (q.v.).

**Love-letters in Palermo.** Among the lower classes they are generally written by strangers from people who cannot write to people who cannot read. A set of the lucubrations of public letter-writers would beggar all competitors, from Mlle. de l'Espinasse to the man who wrote *The Love-Letters of an Englishwoman*.

**Lumia, La.** One of the most valuable historians of Sicily. See under General Index.

**Mabuse, Jan.** The exquisite cabinet picture in the Palermo Museum formerly attributed to Van Eyck is now attributed to Jan Mabuse, whose real name was Gossaert, a Flemish painter, born at Maubeuges in 1470, who died at Antwerp 1532. (Chambers.)

**Macaroni shops** with their golden fringes of drying macaroni and their brilliantly coloured baskets of vermicelli are very picturesque. There is a good one facing the market under S. Antonio.

**Machanat.** The Phœnician name of Palermo, according to some, while others say Machoshbim, the Camp of the Workers in Colour, or *Ziz* (q.v.).

**Mafia.** See General Index. The secret society which pervades Sicily.

**Magione, La.** See under Churches.

**Mail-vetture** run from Palermo to Villagrazia, 1½ hours; Piana dei Greci (q.v.), 4¾ hours; Pioppo, 3 hours; S. Giuseppe-Jato, 5½ hours; Sancipirello, 5¾ hours; Belmonte-Mezzagno, 3½ hours; and Parco (q.v.), 2 hours.

**Majolica.** There is a fine collection in the Palermo Museum (q.v.). A good deal of majolica has been made in Sicily since the seventeenth century at any rate. The salt-cellars of Caltagirone form a unique and beautiful branch of the art. Drug-jars and wine-jars are also a speciality.

**Majone, or Majo di Bari.** An admiral of William the Bad, King of Sicily. See General Index. Palermo owes some of her buildings to him.

**Malfitano.** The most beautiful villa in Palermo, with one of the best gardens. It belongs to J. J. S. Whitaker, Esq., and owes its name to the fact that it belonged to the men of Amalfi, who had an important Borgo or suburb of their own on the right-hand arm of the ancient harbour near the present Argenteria. They were very influential, because the fleet of King Roger was supplied by the city-state of Amalfi, whose mariners invented the compass.

**Manfred, King of Sicily, 1258–1266.** Natural son of Emperor Frederick II. See General Index.

**Manto.** The fine black cashmere shawl worn over the head and shoulders of Sicilian women in old-fashioned towns, especially for Mass.

**Marabitti.** A Sicilian sculptor, who designed for Maria Caroline the Trinacria arms of Sicily (q.v.) from a coin of Julius Cæsar, where they were the device of Sicily.

**Mar Dolce, Castello di.** See Favara. So called from the spring and pool of fresh water under Monte Griffone.

**Maria Carolina, Queen of the Two Sicilies,** when the court was in residence at Palermo. See General Index.

**Marie.** See General Index.

**Marina, the,** of Palermo is known as the Foro Italico (q.v.).

**Marionette theatres.** In Palermo, as at Messina, stories from Sicilian history and the great Italian poets are given at these. Their play-bills are as blood-curdling as Japanese theatre posters. There is one in the old market in the Piazza Nuova.

**Markets.** Palermo has three permanent markets; the old market in the Piazza Nuova, very picturesque and full of bits for artists; the old market on the Via Roma, under S. Antonio, even quainter, but less open; and the new Mercato dei Aragonesi, off the Via S. Agostino, which possesses no interest in itself. Informal markets are always going on in the poor people's parts of the town.

**Marvuglia.** A Sicilian architect, who built the two cloisters of the Museum. See General Index.

**Mastrangelo.** The leader of the Sicilians in the massacre of the Sicilian Vespers.

**Mazarin, Cardinal.** A cadet of the great Sicilian family of Mazzarino. A Mazzarin palace, where he is said to have been born, is pointed out on the Piazza Garraffello.

**Mazzarino, Conte di.** One of the most important nobles of Sicily. The head of the Bene Economico Society (Associazione Siciliana pel Bene Economico, q.v.).

**Mazzara Vase.** One of the largest and most splendid examples of Hispano-Moorish pottery. See Museum. It was preserved at Mazzara till a few years ago.

**Meli, Giovanni,** a Sicilian poet. See General Index. He was buried in S. Domenico.

**Milan butter** Used at all Palermo hotels. See General Index.

**Milch goats.** Even Palermo depends chiefly on goats for its milk.

**Mimnerno.** At the village of Altarello, a little off the Monreale road. Built by King Roger. The exterior of the chapel is fairly perfect, and it has a much ruined hall in the style of the Zisa. Though very ruinous, the remains are quite considerable, and command a delightful view of Palermo. It can be visited *en route* for Baida. Take a guide from Altarello.

**Minerva and Mars** (Pallas and Ares) is the subject of one of the great Selinunte metopes in the Palermo Museum.

**Misericordia.** The people who look like a Misericordia Guild of Florence are really Burial Guilds. See General Index, under Burial Guilds.

**Modern architecture.** A great deal of modern Sicilian architecture is very fine. The Sicilians are beautiful masons. The Palazzo Whitaker, Via Cavour, the Palazzo S. Cataldo on the Piazza Marina, and the Villa Malfitano are splendid examples.

**Molo.** The present port of Palermo. Takes its name from the Mole, commenced in 1565, and prolonged to its present length of nearly half a mile in 1865. It is not a good harbour. In easterly gales it is unsafe.

**Money-changers** (Cambia Valute). Are mostly in the Via Macqueda. Foreigners get better exchange at Gardner's Bank, but for a small commission the money-changers will often change a doubtful looking note which is all right, but refused by the shops.

**Monreale, Cathedral and Cloisters.** See under Monreale. The best way to go there is by the electric tram from the Piazza Bologni. The three mile hill is a tremendous drag on horses.



**Moorish honeycomb work.** This beautiful style of ceiling, which looks like a matrix, exists in very few places, e.g. the Royal Palace and Cappella Reale, the Zisa and its chapel, the Cuba, Mimmerno, and the Museum. It was executed by Arabic workmen for the Norman kings. The House of the Moor, so called from the black head on its exterior, is near the Piazza S. Spirito at the bottom of the Corso. It has a blood-curdling legend.

**Monte di Pietà** contains Gagini's beautiful eagle.

**Mosaics.** The mosaics of Palermo are world-famous. See General Index. They are to be found in the Cappella Reale, Monreale and Cefalù outside Palermo, the Norman room in the Royal Palace, the hall of the Zisa, the porch of the Cathedral, and at the Martorana. The other mosaics from the Martorana, and those at S. Cataldo, are said to be preserved in Spain.

**Mountains round Palermo.** *Monte Catalfano* is the mountain on which Solunto (q.v.) stands.

*Monte Cuccio.* The beautiful pyramidal mountain at the back of Palermo above Baida.

*Monte Gallo.*

*Monte Grifone.* The mountain above the Favara which contains the Grotta dei Giganti.

*Monte Pellegrino.* The splendid crown-shaped mountain at the northern end of Palermo. In Ercta, the city which formerly stood on it, Hamilcar, the father of Hannibal, maintained himself against the Romans from 247 to 244 B.C. In 1624, when the plague was raging in Palermo, Archbishop Doria discovered the bones of S. Rosalia, daughter of the Duke Sinibald, who had lived as a hermit on the mountain. Her relics stopped the plague, and a church façade was built in front of the cave in which they were found. There is a coastguard station on the top of the rock, and a colossal image of the saint, and the ruins of a sixteenth-century chapel which looks like a Greek temple on a point overhanging the sea. The mountain is frequented by the large griffon vultures and quail.

*Monte Zafferana.* At the south end of the Bay of Palermo, is about 700 feet. It and Monte Catalfano together suggest a camel kneeling to receive its burden.

**Murders in Sicily** are numerous, but foreigners are never among the victims. The absence of capital punishment, the difficulty of obtaining evidence, especially where the Mafia are concerned, are among the reasons.

**Museum.** The Museum of Palermo, next door to the Olivella Church in the convent of the Oratory of Filippini, is the most charmingly arranged of museums, and its collection of certain classes of things, such as Sicilian-Greek and Sicilian-Arab antiquities, is very fine. Its director, Prof. Salinas, is known all over Europe as an antiquary, and speaks English fluently. See chapter on Museum.

**Naumachia, the Roman.** The traces of this are to be found in the grounds of the Castello di Mar Dolce. Its uses are as difficult to identify as most of the buildings to which Sicilians attach this name. See General Index.

**Nelson in Palermo.** Nelson was at Palermo for a few days in 1798, and a great deal of 1799 and part of 1800. See Palazzo di Gregorio, and under Nelson, General Index.

**Newman, John Henry** (Cardinal), was at Palermo in 1833. He stayed at Page's Hotel in the Corso, which is now the house of Cav. Testa, near

**Guli's.** He has left a description of a dinner-party at Mr. Ingham's, in the old part of the Palazzo Whitaker, and of Palermo generally, and has recorded his preference for the Bay of Palermo over the Bay of Naples.

"The majestic Bay of Palermo. That bay is in my eyes far finer than that of Naples. It is not to the purpose that we have had bad weather here, for I am speaking of outlines. The Bay of Naples is surrounded by lumpish cliffs. In Palermo you have a theatre of the most graceful mountains."

**Newspapers.** See *Giornale*.

**Nicholas I., the Czar,** at Palermo. He lived in Sig. Florio's villa, and as he wished to have his apartments on the ground floor, the bassi were removed and their place taken by the imperial suite, a unique feature in a Palermo palace.

**S. Ninfa, Torre di.** The centre part of the Royal Palace, which contains the Norman room and the Observatory. Built by Arabic workmen. Visitors will recognise its likeness to the Zisa and the Cuba.

**Norman buildings.** See *Architecture, Norman*.

**Normans in Sicily.** The Normans captured Messina, A.D. 1060; Palermo, 1071; Taormina, 1078; Syracuse, 1085; Girgenti and Castrogiovanni, 1086; and Noto, the last place to hold out, 1090. Roger II. crowned himself King of Sicily, 1130, at Palermo. William III., son of Tancred (see *General Index*), was the last of the real Norman kings, but their inheritance passed through the First Constantia to the Suabian Henry VI., and through the Second Constantia to the Aragonese dynasty.

**Novelli, Piero.** A Monrealese painter, 1603-1647. One of the best of the Italian naturalists. There is a Novelli room in the Museum (q.v.), and there are many Novellis in the churches. For a list of where his paintings are to be found, see *General Index*.

**Novel-reading.** See *General Index*.

**Obituary notices.** See *General Index*.

**Odo, Bishop of Bayeux,** brother of William the Conqueror, died at Palermo on his way to the Crusade.

**Offamilia, or Offamiglio,** the English archbishop of Palermo under William the Good, who erected some of the chief buildings in Palermo. See *Gen. Index*.

**Omnibuses.** Only in the very large towns are there lines of omnibuses in the streets and hotel omnibuses. The Sicilian mail-vettura, or diligence, which runs from railway stations to far-off towns in the interior, is little more than a glorified fly with special conveniences for luggage. You often wish that the vermin would get out and help the horses.

**Opera-houses.** The Teatro Massimo at Palermo is by one yard the largest opera-house in Europe. It is a very imposing building. The Politeama is a beautiful building, a reproduction in shape and colouring of the antique.

**Orleans, Palazzo d',** called also Parco d'Aumale (q.v.). The Palermo villa of the Duke of Orleans, which has a most exquisite garden.

**Orange-peel drying.** Poor people's houses are covered with festoons of drying orange-peel, intended, I suppose, to make eau de Cologne.

**Oreto, the.** The river of Palermo; a hardly navigable torrent with high banks which flows past the Church of the Vespers.

**Oria.** See under *Loria Ruggiero di*.

**Ospedale de' Sacerdoti.** See under *Churches*.

**Palermo Carts.** See under *Carts*, p. 410.

**Palaces, characteristics of.** They are built round courtyards or round three sides of a square with a garden behind. The oldest, such as the Pietà-tagliata and Alatelli have towers, but there are few anterior to the sixteenth century, the best type of which have cortili with two tiers of colonnades round them. The largest is the Palazzo Cattolica. The principal palaces worth visiting are -

(1) *Palazzo Abatelli.* Of the fifteenth century (next to the Gancia Church). With a fine square tower. The exterior is the most perfect of any late mediæval palace in Palermo. The interior is a convent, and cannot be seen.

(2) *Aiutamicristo,* on the Via Garibaldi, with a fifteenth-century Gothic façade rather spoiled. The central entrance in the Via Garibaldi admits to the exquisite cortile which is rather difficult to find, and is the nearest thing that Palermo has to the courtyard of the Bargello at Florence. Notice the far older Arabo-Norman windows behind the colonnade. At the side entrance there is an avenue of laurels.

(3) *The Archbishop's Palace.* Notice a window by Gagini at the corner of the Corso, and Gothic windows at the other end; the base of the great tower built in Arabic times; the dagger on the door, said to be that with which Matteo Bonello killed the Admiral Majo, the minister of William the Bad, etc. It is enormously large, connected with the cathedral by two flying arches.

(4) *Palazzo Arizzo.* At the corner of the street leading from the Via Roma to the old market, now used as a shop; has in its courtyard a beautiful tiled picture of a Botticelli-like design.

(5) *Palazzo Baucina,* on the Marina. Extends from the Porta Greca to the Villa Giulia, and contains a splendid collection of old majolica by Maestro Giorgio, etc., a room in the style of the Norman room at the palace, and ball-rooms designed from the Alhambra at Granada. Can only be visited by introduction to the Prince. One of the finest in Palermo. The palace occupied by Sir William and Lady Hamilton during their stay in Palermo covered part of the site facing the Villa Giulia.

(6) *Bentinck Palace,* occupied by Lord William Bentinck during the English occupation of Sicily, is nearly opposite the Monastero della Pietà on the Via Torremuzza.

(7) *The Butera Palace* is more generally known as the Trabia Palace. It occupies the Marina from the Porta Felice to the Hotel Trinacria, which is part of the original building. It has splendid old pictures, etc., and magnificent apartments. Can only be visited by introduction to the Prince. It is the typical palace in occupation of the Sicilian grand seigneur.

(8) *Butera, Villa.* See under Florio.

(9) *Cattolica, Palazzo,* in the Via Cintorinai, near the church of S. Francesco, has the largest cortile in Palermo, a noble specimen of Sicilian architecture. There are one or two old palaces with Gothic features almost opposite.

(10) *Palazzo Chiaramonte.* See Dogana.

(11) *Cifuentes, Palazzo.* Fine palace of dark yellow stone with numerous Gothic windows of the fifteenth century near the Giardino Inglese. The interior, now occupied by a charitable institution, has no features of architectural interest. It was at one time used by the viceroys.

(12) *La Cuba.* One of the great Arabo-Norman palaces. See under Cuba.

(13) *Dogana.* Called also Palazzo Chiaramonte, the Palace of the Inquisition, Palazzo Tribunale, and Lo Steri. Far the most interesting palace in Palermo. On the site of a palace of the Arabic Emirs, of which portions probably remain

embodied. Its great hall has a painted roof showing all the life of the fourteenth century in little figures about a foot high, which is the rival of the Bayeux tapestry, and is dated 1377-80. It was painted by Simuni da Corleone and Chicu da Naro, on twenty-four flat beams of fir resting on corbels. The roof itself is divided into five hundred little compartments of shallow carvings brilliantly coloured. As late as the eighteenth century its gardens comprised the whole of the Villa Giulia, which was formed from them. The palace was used by the kings and the viceroys after them till 1600. From 1600 to 1782 it was the headquarters of the Inquisition in Sicily. The palace was built by Manfred Chiamonte in 1307, and contains besides this glorious roof, unparalleled in Europe, a number of magnificent Arabo-Norman windows, one especially being the richest in Sicily. Climb the antique staircases to the roof to see the splendid view of Monreale and its castle and the mountains. The courtyard is unfortunately rather built up, but when the municipality has fulfilled its promise of turning the palace into a museum, it can easily be restored to its medieval condition. See the vaults in which the tortures of the Inquisition were conducted, and see the ruinous but easily restorable church of S. Antonio Abate, its chapel, with very beautiful Arabo-Norman work.

(14) *Favara, the.* One of the great Arabic palaces. See under Favara.

(15) *Favorita.* The villa of Maria Caroline under Monte Pellegrino. In the Chinese style, with many interesting features, mostly worthless from the point of view of art, and rather fine gardens.

(16) *Palazzo Conte Federigo.* In the lane which runs down the back of the Palazzo Sclafani opposite the Royal Palace. An artist's bit with delightfully picturesque late Gothic windows.

(17) *Villa Florio*, on the Corso Olivuzza. Belonged to the Prince of Butera, who was the favourite of Maria Caroline. Contains all the furniture used when it was the centre of court life in Nelson's time. Has a beautiful palm garden. Was tenanted by the Czar Nicholas I. of Russia (q.v.).

(18) *Palazzo Gangi*, on the Piazza Croce dei Vespri. About the best baroque palace in Palermo. With a fine cortile and processional staircase and many objects of interest in its noble chambers decorated in the best baroque style.

(19) *Palazzo di Gregorio on the Molo.* Occupied by Nelson. See under Di Gregorio.

(20) *Palazzo Ingham.* Via Cavour and Via Bara. Called also Palazzo Whitaker. A beautiful palace built in the style of the great Venetian palaces. In the older part at the back Mr. Ingham entertained John Henry Newman. It contains more beautiful curios than any palace in Palermo, and has a noble marble staircase.

(21) *Palace of the Inquisition.* See Dogana.

(22) *Malfitano.* See under Malfitano.

(23) *Mardolce, Castello di.* See under Favara.

(24) *Palazzo Mazzarino-Trabia.* Facing the Via Macqueda and Via Trabia. Has a noble early Renaissance cortile, and contains with many other objects of great interest and value some of the finest Sicilian silk hangings in existence. It belongs to the Conte di Mazzarino.

(25) *Mazzarino Palace*, in the Piazza Garraffello. An old palace fallen upon evil days, in which the great Cardinal Mazarin is said to have been born.

(26) *Mimnerno.* One of the Arabic palaces. See under Mimnerno.

(27) *Palazzo Monteleone*, between the Olivella and S. Domenico. Has enormous lemon garden running the whole length of the Via Gagini, which can be seen from the windows of the Museum, and a marble terrace shaded by a magnificent stone-pine. The Monteleone family are the descendants and representatives of Cortez, the conqueror of Mexico. It has some very fine rooms with frescoed ceilings, and, being a pension, can be visited.

(28) *Palazzo Municipio* is not very interesting.

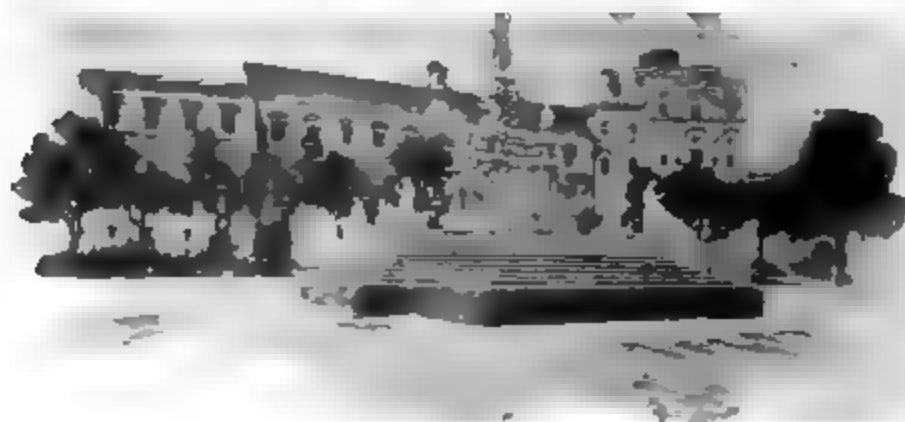
(29) *Villa d'Orleans*, called also the Parco d'Aumale. See under Gardens.

(30) *Petratagliata Palace*, in the Via S. Basilio. The most ancient in style of the Palermo palaces, restored in the fifteenth century, with a fine tower and Gothic windows. There are some Gothic remains in a courtyard almost opposite. It is close to the Piazza S. Domenico.

(31) *St. Remy, Palazzo*. Marked with an antique column built into the corner of the Piazza Croce dei Vesperi. St. Remy (see General Index) was the French Justiciar, whose oppressions caused the revolution of the Sicilian Vespers.

(32) *Riso, Palazzo*. One of the finest palaces in the Corso, built by Marvuglia, formerly Palazzo Belmonte, opposite Reber's Library.

(33) *Royal Palace*. The oldest portion of the exterior is the Torre di S. Nino in the centre, in the same style as the Cuba and the Zisa. The oldest portions of the interior are the exquisite Cappella Reale (q.v.), and the Norman room and the dining-room. The perfect Norman room, with its mosaics above and



THE ROYAL PALACE

its marble panelling below, has no equal among domestic chambers for antiquity and perfect condition. The dining-room, which was King Roger's chapel, only preserves its form and its columns. The picturesque Spanish Porta Nuova forms part of the palace. The royal apartments are not very interesting, except as retaining most of the furniture and features of the Maria Caroline period. The garden, which contains some fine palms, is small. The views are splendid. The rooms occupied by Garibaldi and Victor Emmanuel are shown.

(34) *Scales, Palazzo*. On the Via Macqueda. Belonged to Ferdinand I. and IV., and contains the furniture of his time undisturbed.

(35) *Sclafani, Palazzo*. On the Piazza della Vittoria opposite the Royal Palace. The south and east fronts are in their original medieval condition. The former is a splendid artists' bit, with its golden stone and scutcheon over the door. In this palace (key kept at the Martorana) is the magnificent fresco of the "Dance of Death," the only great fresco in Palermo, by a fifteenth-century Flemish artist, and not by Crescenzo. Also the remains of another fresco, and a noble cortile. This palace was built in the fourteenth century by Matteo Sclafani, Count of Adernò, the rival of the Chiaramonte.

(36) *Sofia, Villa*. See under Gardens. The original Whitaker Palace.

(37) *Palazzo Speciale*. In a street leading from the south-west corner of the Piazza Bologni, with charming late fifteenth-century windows.

(38) *Steri, Lo*. See Dogana.

(39) *Trabia Butera, Palazzo*. See Butera.

(40) *Trabia e Silvera, Palazzo*. An old palace, with most of its features restored out of recognition. In the Via del Celso, behind the Cancelliere.

(41) *Trigona, Palazzo*. A palace with late fifteenth-century Gothic features. At the corner of the Via Garibaldi and the Piazza Rivoluzione. Artists will find the best street Madonna on its corner. It has a picturesque courtyard.

(42) *Villafranca, Palazzo*. On the Piazza Bologni. A vast baroque palace visited by Garibaldi which contains a Vandyck.

(43) *Whitaker, Palazzo*. See Ingham.

(44) *Zisa, La*. Much the best of the Arabic palaces. See under Zisa.

**Palm brooms.** The ordinary brooms of Palermo are made of the leaves of wild palm. Goethe mentions them in his time.

**Palm fans.** Used for blowing up the charcoal.

**Palm Sunday.** A great day in Palermo. See under Ceremonies.

**Panormitan.** The inscription on the Trinacria is the Doric genitive plural of Panormitai, the inhabitants of Panormus.

**Panormus.** The name by which Palermo was best known to the ancients, translated by Liddell and Scott, "Always fit for landing in." Homer uses it as an adjective. It was not, of course, a Phœnician name. See Machanat.

**Papireto, i.e.** the papyrus swamp. Almost opposite the west end of the Cathedral. A remnant, long since dried up, of the right arm of the ancient harbour.

**Papyrus.** Grown in most of the large Palermo gardens. See General Index.

**Parcels Post.** See General Index.

**Paschal Lambs.** In sugar or almond paste, costing from a halfpenny to several pounds; are sold everywhere in Palermo for Easter. The more expensive ones are elaborate scenes from the Nativity.

**Pasticceria.** A pastry-cook's shop. Guli is the best in Palermo. See General Index.

**Passeggiata.** The drive at sunset dear to Italians and Sicilians. In Palermo they use the Marina in the summer and the Giardino Inglese in the winter. See General Index.

**Patriarchal Institutions.** See General Index.

**Patricola, Prof.** The head of the "Conservazione dei Monumenti di Sicilia," behind the Martorano, which has charge of the preservation of historical buildings.

**Pellegrino.** See Monte Pellegrino.



**Per mia Moglia**, etc. For these inscriptions on houses in mourning, see General Index.

**Perseus and Medusa.** The subject of one of the more ancient Selinunte metopes in the Palermo Museum (q.v.).

**Peter I. of Aragon.** The founder of the Aragonese dynasty of the kings of Sicily in right of his wife Constance, the daughter of Manfred. See General Index. He comes into Shakespeare's *Much Ado About Nothing*.

**Photographers.** The best in Palermo is Cav. Giovanni Incorpora, Via Cavour. The next is Interguglielmi. Alinari's photographs of Sicily may all be bought at Reber's, and Brogi's at the stationer at the corner of the Corso and the Via Roma. Sommer, the great Neapolitan photographer, has a shop at the bottom of the Corso. He sells many views of Sicily.

**Phœnicians, the, in Palermo.** Palermo was founded by the Phœnicians, and hardly under the Carthaginians or Greeks at all. For its ancient name, see under Machanat. There is a splendid lofty piece of polygonal Phœnician wall still to be seen in the Via Candelai, and there are two Phœnician sarcophagi and numerous smaller Phœnician remains in the Museum.

**Piana dei Greci.** A favourite excursion from Palermo is to Piana dei Greci, where an Albanian colony has been settled since the fifteenth century, still preserving its costumes, rites, customs, and language. It is 24 kil. from Palermo. There is a diligence at 2.30 p.m., which charges 2 francs. See General Index.

**Piana della Foresta.** Near Carini. An easy day's excursion from Palermo. Has prehistoric tombs cut in the rock.

**Piazzas.**—*P. S. Andrea.* A quaint little piazza close to S. Domenico.

*P. Aragona.* At the end of the Via Cintorinai. An interesting medieval district.

*P. Bellini.* Contains the Teatro Bellini, the Martorana, S. Cataldo, and S. Caterina.

*P. Bologni.* On the Corso. Contains the post office, the Villafranca Palace, Reber's Library, and the terminus of the Monreale trams. Named after Luigi Bologni, who built it in 1573. The bronze statue by Livolsi, 1630, represents Charles V. in the act of swearing the Sicilian constitution.

*P. Carmine.* In front of the church of that name near the Porta S. Agata.

*P. Casa Professa.* In front of that church just off the Via Macqueda, near the University. Has some nice palms.

*P. Castelnuovo.* On the opposite side of the Via Macqueda from the Politeama. The Easter fair is held here.

*P. Castello.* Between the Castellammare and the Piedigrotta Church.

*P. Croce dei Vespri.* Adjoining the Piazza Aragona. The traditional place where the French were buried after the massacre of the Sicilian Vespers in 1282. The original monument, erected some centuries after the massacre, is preserved in the Museum, and has been replaced by a copy. The Gangi Palace is here and the Palace of St. Remy (q.v.).

*P. S. Domenico.* One of the most frequented squares, is at the end of the Via Roma. It is surrounded by S. Domenico and great sixteenth-century palaces fallen on evil days. In the centre rises the colossal statue of the Immacolata on a tall column erected 1724. The statue was made by Gian Battista Ragusa. This is the place to see fortune-tellers, quack dentists, etc.

There is a picturesque water-shop at the corner, and the best street shrine in Palermo is attached to the side of the church.

*P. del Duomo.* A lovely piazza on the Corso. The whole north side is bounded by the long line of the Cathedral. The whole west side by the vast Archbishop's Palace. It is laid out in a garden whose balustrade is surmounted by marble statues of saints and bishops, and its graceful palms are trailing with smilax. Since 1744 there has been a statue of S. Rosalia in the middle.

*P. Fonderia.* On the road from S. Domenico to the Piazza Marina. So called from a cannon foundry. It has a pretty pepper-tree avenue and a house with a picturesque porch, one of the few in Palermo.

*P. Garraffello,* at the corner of the Via Cassari and the Argenteria. The old Mazzarino Palace is here (q.v.), but the fountain which gave it its name has been removed to the Piazza Marina. An excellent place for kodakers.

*P. Garraffo.* Just below S. Antonio at the back of the old market. It has a curious fountain and an inscription, and the façade of S. Eulalia dei Catalani is a charming artist's bit.

*P. d'Indipendenza.* At the back of the Royal Palace. The Parco d'Aumale is here, and the tramway terminus.

*P. S. Giacomo alla Marina.* Just below S. Domenico on the way to the Fonderia. Named after a recently destroyed church. On the site of a mosque. A charming artist's bit is made by the beautiful church of S. Maria Nuova (q.v.), and the little house adjoining which is a mass of colour and quaintness.

*P. Kalsa.* Named after the Arabic Kalesa, or Kalsa, the quarter of Saracenic Palermo between the Piazza Marina and the Villa Giulia. Robert Guiscard stormed Palermo through the gate whose door is still preserved *in situ* in the little church of S. Maria della Vittoria in the Via Lo Spasimo. This is one of the very poorest quarters of Palermo.

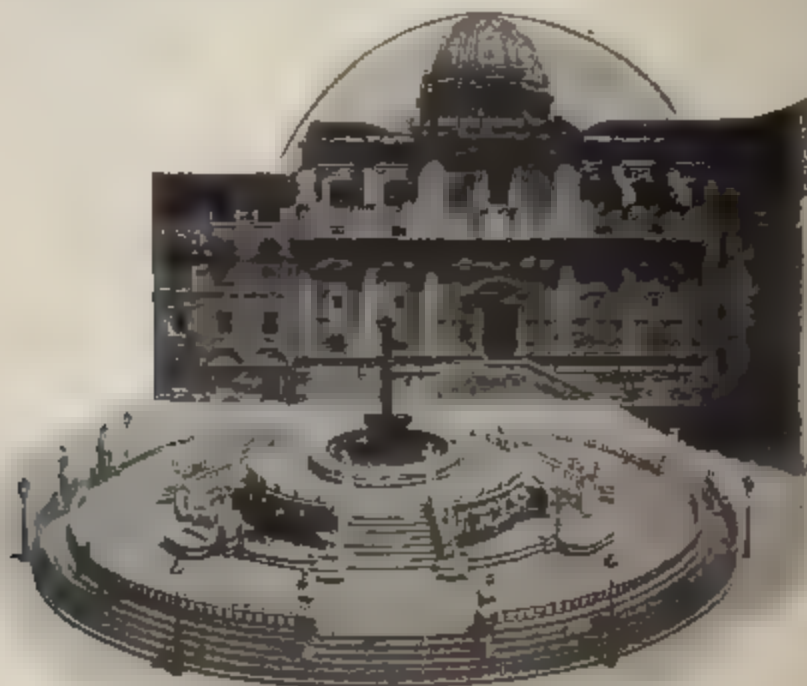
*P. Marina.* One of the finest squares in the kingdom of Italy. The centre is filled with the majestic palms and yuccas of the Giardino Garibaldi. The Corso and S. Maria alla Catena with its soaring and exquisite porch bound the north side. On the east side is the Palace of the Inquisition, an enormous many-coloured mass with fourteenth-century Gothic windows. On the south side is the noble Palazzo Cattolica, with glimpses of the romantic old church of the Gancia. Where the garden now stands was once sea, and when the sea retreated, probably owing to a volcanic upheaval, its dry bed was used for fairs and the *autos da fé* of the Inquisition. In front of the Inquisition Palace built by the Chiaramonti, Andrew, the last of his line, and the most ambitious, was beheaded for aspiring to the crown of Sicily. It is an important tramway terminus.

*P. Monteleone.* Between the Olivella and S. Domenico. Contains the palace of that name.

*P. Nuova.* A misnomer, for it is one of the oldest. It lies between the Via Macqueda and the Via Roma in the bed of the dried-up right-hand arm of the harbour, and contains the old market. It is one of the best kodakers' and artists' bits in Palermo. The market is primitive, the houses round are old, quaint, and full of colour, and one of them on the south side has the old city postern built into it. It has a marionette theatre. Looking down on it from the Via Macqueda you see a seething mass of life and colour.

*P. S. Onofrio.* On west side of Via Macqueda in the dried-up right arm of the harbour.

*P. Pretoria.* Nothing to do with South Africa. So called because the Palazzo Pretoria the Municipio—is situated on it. Contains a large and remarkable fountain full of figures. The west side is open to the Via Macqueda. S. Caterina is on the east side.



THE FOUNTAIN IN THE PIAZZA PRETORIA

*P. Papireto.* Behind the cathedral. Has a superb bank of agaves. See Papireto.

*P. Quaranta Martiri.* Off the Via Macqueda a little beyond the University, at the back of the Casa Professa. Has a beautiful Sicilian-Gothic tower and cloister.

*P. della Rivoluzione.* Formerly called the Fiera Vecchia, & the old Fair or Market. Contains a Fountain of the Genius of Palermo and the late Gothic Trigona Palace. Very good bits for artists.

*P. Ruggero Settimo.* Named after one of the chief patriots of the Revolution. Is in front of the Politeama.

*P. S. Spirito.* A little piazza at the foot of the Corso (q.v.), containing a beautiful fountain.

*P. Ucciardone.* Between the Mole station and the prison. A cab and tramway piazza.

*P. Tredici Vittimi,* at the foot of the Via Cavour.

*P. della Vittoria.* In front of the Royal Palace. In Norman times this piazza was bounded on the south by a wall faced with marble which formed the court of the palace. There was an antique Roman theatre here pulled down in 1447 by the Viceroy Falcandus called the piazza the Aula Regia. The bronze statue of Philip V. was erected here in 1731. It was taken down to make cannon for the rebels. The splendid mosaic pavement discovered here in 1869 is in the Museum. The other remains covered up again. There

is a subterranean Roman passage underneath it from the palace to the cathedral. One of the finest squares in the kingdom. The whole west side is taken up with the Royal Palace, and Porta Nuova rising from a beautiful mass of pepper trees and agaves. The north side is occupied by the Convent of the Maddalena, now the Carabinieri Barracks, but with a charming Arabo-Norman chapel; and with the Archbishop's Palace. At the corner where Gagini's exquisite window stands one gets a glimpse of the Moorish form of the great cathedral built with golden stone. The exteriors of the Solidad and the Palazzo Sclafani facing the east side are not interesting, nor is the south side important, but the whole effect with the fountain and Philip's statue in the middle and the splendid mass of buildings rising from the top is very fine. There are other squares which need not be mentioned.

*P. Vigliena.* A little octagonal piazza at the intersection of the Via Macqueda and the Corso, always called the Quattro Canti (q.v.). The decorations by Giuglio Sasso were finished 1662. Each face contains a fountain, a statue of a Spanish king, and a composition of the three orders of classical architecture. Architecturally worthless, but delightfully picturesque.

**Pietà.** See under Churches.

**Pitrè. Dr.** The chief living antiquary of Sicily. See under General Index.

**Peasants' Pottery.** See General Index. The best place to buy it in Palermo is at the bottom of the Via Cassari, near the Cala.

**Politeama.** A beautiful theatre in the classical style coloured in the ancient style. Built by the municipality in 1867. It has been everything from a circus to an opera-house, as its name betokens.

**Ponte del Ammiraglio.** See under Admiral, Bridge of the.

**Porphyry.** There is some glorious ancient porphyry in Palermo. The white-flowered crimson porphyry of the Cappella Reale is as beautiful as any I ever saw. The Norman kings buried in the Cathedral have sarcophagi of porphyry.

**Port, the dried up.** See under Harbour.

**Porta** (Porte, gates).—*Porta S. Agata.* Belonging to the Suabian epoch. The best gate in Palermo for artists, with its picturesque shrine over its old pointed arch and the long stretch of medieval wall occupied by rope-spinners. It is close to the end of the Macqueda.

*Porta S. Antonino.* At the end of the Via Macqueda. A landmark, but unimportant.

*Porta Carini.* Near the Teatro Massimo. The Hospital of the Conception adjoins it, and with its garden occupies most of the superb stretch of Spanish walls which begin at this gate.

*Porta di Castro.* Near the Eremiti Church at the end of the street of the same name.

*Porta Felice.* At the bottom of the Corso. Rather handsome. Erected by the Viceroy Colonna in 1582, and named after the Vicereine Felice Orsini. It has no top in order that the lofty car of S. Rosalia, which is as high as the houses, may be able to pass through it.

*Porta Garibaldi.* Between the Via Garibaldi and the Corso dei Mille. Formerly the Porta di Termini, destroyed by the Bourbon Government in 1852. Garibaldi entered here when he took Palermo.

*Porta S. Giorgio,* the foot of the Via Cavour. Named after the beautiful Renaissance church, S. Giorgio dei Genovesi.

*Porta dei Greci.* A very handsome gate with quite a classical grace, built in 1553. The north end of the Baucina Palace is over it, as the Royal Palace is over the Porta Nuova. It gets its name because this was the quarter of the Greeks till the thirteenth century. The fine Imperial Eagle by Gagini, now at the Monte di Pietà, was formerly here. It is between the Piazza della Kalsa and the Foro Italico.

*Porta Macqueda.* Used to stand at the corner of the Via Macqueda and the Via Cavour. It is now only a geographical expression.

*Porta Mazzara* is the oldest and most elegant of the gates of Palermo. It belongs to the Arabo-Norman epoch, but was restored by the Aragonese, whose scutcheon adorns it. It is very narrow, with a beautiful pointed arch, and stands in a pure and noble fragment of the medieval wall. It is famous for the repulse of the Angevins and Genoese, in 1325, by the citizens under Giovanni Chiaramonte. It is on the Corso Tukery close to the Eremiti.

THE PORTA FELICE,  
PALERMO



*Porta Nuova* is the most imposing of the gates of Palermo. It forms the north end of the Royal Palace, and used to be called the Porta del Sole. It is in the form of a triumphal arch surmounted by a conical pavilion adorned with a design in brilliant coloured tiles of a huge eagle. Its architect was Gaspare Quercio, but it is said to have been designed by Michelangelo. The huge lettered Moors on the outside record the triumphal entry of Charles V. after his Tunisian expedition. It was named in his honour the Porta Austria, but the people christened it the Porta Nuova. It was destroyed by lightning in 1667, but restored in the same form. Garibaldi slept in the pavilion in 1860. It commands a splendid view down the Corso to the sea and up to Monreale.

*Porta d' Ossuna.* It is on the Corso Alberto Amadeo, near the magnificent Guccia bastion. There are important catacombs here like those of Rome and Syracuse, discovered in 1875, and never properly explored. The public are not admitted to them.

*Porta di Termini* was on the site of the Porta Garibaldi.

*Porta di Vicari.* Another name for S. Antonino (q.v.).



*Porta della Vittoria.* A translation of Babel-FoLe, the name it bore in Arabic times. It was through this gate that Robert Guiscard burst into Palermo. There are no remains of the gate, but its oaken door is preserved in the church which is built on its site, S. Maria della Vittoria, in the Piazza del Spasimo.



THE PORTA NUOVA

**Post Office.** The General Post Office is in the Piazza Bologni. Foreigners are much better served at the large branch office in the Via Roma, which is under the direction of Prince Giardinelli, who was formerly an officer in the English Navy, and speaks English.

**Pottery, Sicilian.** See under Earthenware, General Index.

**Prefectures** (Prefettura). Sicily is divided into Prefectures. See General Index. The Palace of the Prefecture at Palermo is on the Piazza della Vittoria next to the Archbishop's Palace.

**Prickly-pears.** This charming fruit is much sold in Palermo. See General Index, p. 175.

**Priests' schools.** To be distinguished by their cassocks and birettas.

**Quack dentists, etc.,** are to be found in the Piazza S. Domenico.

**Quails** are to be shot quite close to Palermo, even on Monte Pelicrino, when they are migrating.

**Quartararo, Riccardo.** A fifteenth-century Sicilian painter, who painted the S. Cecilia in the Cathedral behind the royal tombs.

**Quattro Aprile.** The street of this name is called after the unsuccessful revolution of April 4th, 1860, in which Francesco Riso and his companions



lost their lives. The street leads to the Gancia Church, where the revolution began.

**Quattro Canti.** The Piccadilly Circus of Palermo. The intersection of the Corso and the Via Macqueda. See under Piazza Vigliena.

**Quattro Canti di Campagna.** The intersection of the Via Macqueda and the Via Stabile.

**Radishes, gigantic.** See General Index.

**Railways.** The headquarters of the Strade Ferrate della Sicilia are at Palermo. Though the trains are necessarily slow, because the small amount of traffic compels them to stop at so many stations, this is balanced by the absence of accidents and absence of thieving. The Vice-Director in charge is the well-known antiquary Comm. Luigi Mauceri, who pays great attention to giving access to the leading antiquities of the island. The Ferrovia Centrale, the principal station, is just outside the Porta S. Antonina. The *facchini* who take your luggage from the train will contract to deliver it at your house if you are not going to an hotel. There is a tariff, but you have to stipulate that it is to include the portage at the station, which makes a difference of about 50 per cent.

**Randazzo, Istituto.** In the Via Alloro; has a beautiful Renaissance cortile, one of the most elegant in Palermo.

**Rape of Europa.** The subject of one of the beautiful metopes recently discovered by Prof. Salinas at Selinute, now in the Palermo Museum.

**Reber's Library.** Formerly Clausen's. The best bookshop in Palermo, one of the best in Italy. Corner of the Corso and the Piazza Bologni.

**Renaissance.** See under Architecture.

**Restaurants.** Palermo is not great on restaurants other than those attached to hotels. Baedeker gives the names of a few.

**Revolutions.** See General Index. The last two before the successful Garibaldi revolution of May, 1860, were those of 1848 and the 4th of April, 1860. Various streets, etc., are named after their heroes, such as Francesco Riso, Ruggero Settimo, and Emerico Amari.

**Riso, Francesco.** The leader of the abortive revolution of April 4th, 1860. See General Index.

**Robbia, Della.** There is a beautiful example in the Palermo Museum of these glazed terra-cotta medallions. There are hardly any in Palermo.

**Robert Guiscard,** Duke of Apulia, who provided his brother Roger, the Great Count, with the army to conquer Sicily, and conducted the capture of Palermo himself, A.D. 1071. See General Index.

**Rocca.** The suburb at the foot of the Monreale Hill, where the mountain motor is attached to the Monreale tramcar.

**Roger the First, the Great Count.** The founder of the Norman dynasty in Sicily. See General Index.

**Roger II., the King.** The first king of Sicily. Crowned 1130. See General Index.

**Romagnola.** A suburb of Palermo.

**Romans in Palermo.** The Romans took Palermo 254 B.C. and retained it till the Empire broke up.

**Rope-walk.** There is a good walk on the medieval walls near the Porta S. Agata.

**Rosaries.** Little images of the saints, etc., can be bought on the quaint stall outside S. Domenico. A good subject for kodakers.

**Ruggiero Settimo.** A revolutionary leader after whom the piazza is named. See General Index.

**Rusidda, Fountain of Donna.** Mentioned in *The Admiral*. Is in the Villa Giulia.

**Salinas, Prof. A.** The well-known antiquary and author who is director of the Palermo Museum. See General Index.

**Saracenic.** See under Architecture.

**Saracenic water-towers.** See under Arabic, p. 405.

**Saracens.** Were masters of Palermo from A.D. 831-1071, and made it their capital. They called it Balarmu.

**Scina Domenico,** after whom Corso Scina is named. See p. 277.

**Sclafani, Matteo.** See under Palazzo Sclafani.

**Sea-urchins.** A favourite Palermo delicacy. See General Index.

**Selinunte metopes.** See under Museum.

**Sepolcri of Holy Thursday.** See Gardens of Gethsemane and General Index, under Ceremonies and Gardens of Gethsemane.

**Serradifalco, late Duke of.** An eminent antiquary. See General Index.

**Shoeblocks.** A good place to photograph the queer Palermo shoeblocks is by the fish-market outside the Castellammare.

**Shoemakers, streets of.** The Via Cintorinai is their street par excellence, but the Via Trabia, Via Bandiera and Via S. Agostino are also full of them.

**Shops.** The best are in the lower part of the Corso and in the Via Macqueda, north of the Quattro Canti. There are very few large European-looking shops; most of them are simply bassi with glazed fronts. See Bassi, General Index. A few jewellers have beautiful things, but the expensive curio-shops are the most tempting to foreigners. Ladies find handsome parasols cheap and elegant in Palermo, and say you can get beautiful printed cottons for blouses. The poor people's shops are still in bassi, mostly without glass fronts, and each trade congregates in its own street. The drapers are in a street which leads off the Piazza Garraffello, containing Florio's Bank. The shoemakers—see preceding par. The turners and cutlers are in the Via Tornieri; the coppersmiths in the Via Calderai; the potters and carpenters in the Via Cassari and the adjoining streets. The Argenteria is confined to small jewellers, but they are not good. The expensive curio-shops are in the Corso and Via Macqueda. See Antichità-shops.

**Shrines.** Palermo is full of street shrines with a lamp or row of candles in front of them. The best picture is on the Trigona Palace, Piazza della Rivoluzione. The best chapel shrine is on the south side of S. Domenico.

**Shroud of our Lord.** The shroud of our Lord (Santo Sudario) is at S. Giuseppe.

**Sicanian.** There is some Sicanian pottery in the Museum (q.v.).

**Sicilian cakes.** The best in Palermo are at Guli's in the Corso and Via Macqueda.

**Sicilian-Gothic.** See under Architecture.

**Sicilian Vespers.** The name given to the massacre of the French on Easter Monday, 1282, the signal for which was the vesper bell of S. Spirito. The Sicilians at the first sound of the bell each poniarded the nearest Frenchman. A few fought their way to the city of Sperlinga, which opened its gates to them and protected them till Charles of Anjou marched to avenge

the massacres. To this day the people of Sperlinga speak a French dialect. Their loyalty to the French is commemorated in the famous line, "Quod Siculis placuit, sola Sperlinga negavit." The native Sicilians were led by Mastrangelo, but the arch-plotter in the movement was Gianni or (Giovanni da Procida), and the man who did the most to put Peter of Aragon, who had married the Sicilian Princess Constantia, on the throne, was the great Catalan admiral, Roger de L'Oria. Boccaccio's tale of Gianni and Restituta, located at Palermo, concerns the personages of the Sicilian Vespers, which has been made the subject of a famous picture.

**Sikelian.** There is a fine collection of Sikelian pottery, etc., in the Museum (q.v.).

**Silk hangings.** Of the Saracenic silk hangings, for which Palermo was famous, even the Museum has hardly any specimens. Of the later medieval silk hangings the Conte Mazzarino has some splendid examples in his palace.

**Silver map of the world.** Made for King Roger by the Arabic geographer, El Edrisi, q.v. under General Index.

**Silversmiths, the street of the.** See under Shops, Via Argenteria.

**Sinibald, Duke.** Brother or brother-in-law of William the Good, and father of S. Rosalia.

**Sirocco.** See under General Index. Palermo sometimes has fierce storms when the sirocco blows, strong enough to blow the windows in, if the *persiani* are not closed in time. See *Persiani*. The harbour is not very safe in a sirocco, and you see ships running out into the bay. The passage from Naples in a bad sirocco is fearful. Nelson records it as being the worst sea he ever was in; but it does not affect the voyage from Naples to Messina so much, owing to the lie of the land.

**Skeggs, Canon.** Is British chaplain at Palermo.

**Skin-sellers.** Hawkers go about selling skins, mostly of the domestic cat or dyed sheep.

**Smalti, enamels.** See under Enamels, p. 424.

**Solunto.** The Sicilian Pompeii (q.v.) is only ten miles from Palermo, near the S. Flavia Stat. Its frescoes, terra-cottas, etc., are in the Palermo Museum (q.v.).

**Spanish tiles.** See General Index. Much used for palace floors and for domes. They are glazed, and mostly blue or green, orange, and white.

**Spanish Viceroys.** See General Index. Their portraits hang in the first room of the Royal Palace. See also Palazzo di Gregorio, where they stayed on their arrival.

**Sphinx metope.** A beautiful metope discovered in recent years by Prof. Salinas at Selinunte. Now in the Palermo Museum (q.v.).

**Squid, or Octopus.** A popular article of food in Palermo. See General Index, under Octopus.

**Stalls.** There are all sorts of stalls in the streets, the commonest of which are the water-stalls, nut-stalls, dried bean stalls, fried fish stalls, bookstalls, knives and knick-knacks stalls, sponge stalls, sweet stalls, stationery stalls, and post-card stalls. Some of the water-stalls with their rickety canopies and Oriental brasses and jars are extremely picturesque.

**Steamers.** There are French steamers from Palermo to Marseilles. The Italian steamers, mostly belonging to the Florio-Rubattino Line (q.v.), go to

all parts of Sicily and Italy and to Tunis. Their office is at the corner of the Piazza Marina and the Corso. There are also General Steam Navigation Co. steamers from London, and Wilson Line steamers from Hull carrying cargo.

**Stoves.** See General Index, p. 290.

**Streets.**—*Via Albergheria.* Runs from the Piazza di Carmine to the Via Benedettini, near the Eremiti. Contains the old church of S. Nicola with its Sicilian-Gothic tower and windows. A typical Sicilian street. See Albergheria.

*Via Alloro.* The street which runs past the Gancia and the Palazzo Abatelli, at the back of the Piazza Marina. Good for medieval buildings.

*Via Bambinati.* Runs from the back of S. Domenico to the Porta S. Giorgio. Contains the Gothic cloister of S. Domenico, entered under an archway close to the Oratory del Rosario di S. Domenico, S. Cita, SS. Annunziata, S. Maria di Valverde, and S. Giorgio Genovese. One of the best streets for churches.

*Via Bara.* Runs from the Via Macqueda, past the Museum, down to the Palazzo Whitaker. In the little piazza adjoining this palace is an artist's bit.

*Via S. Basilio.* Runs from the Via Bandiera, where it joins the Piazza S. Domenico to the Via Trabia. It contains the antique Gothic Pietratagliata Palace, and almost opposite a courtyard with some Gothic windows belonging to an old convent.

*Via Bandiera.* One of the most important of the old streets of Palermo, is the main street from the Macqueda to the Piazza S. Domenico. Where they join there is a house with some Gothic details. It has no side-walk. All the streets in Palermo are paved with lava.

*Via Bonello,* or Matteo-Bonello. Runs from the west end of the Cathedral past the Papireto. On its left, overlooking the Papireto, adjoining the Archbishop's Palace, is an artist's bit—a charming Renaissance doorway. It belongs to the Ospedale dei Sacerdoti. On the opposite side of the road are the remains of a beautiful Arabo-Norman chapel of the Incoronata (q.v.), and in a lane round the corner the ancient Norman church of S. Cristina la Vettere.

*Via Calderai.* Runs down from the Via Macqueda at the back of the Martorana. Very interesting, because the coppersmiths do their forging here. Turn from it into the Via Tormeri (q.v.).

*Via Candelai.* Runs from the Via Macqueda up to the Via Beati Paoli, and was the right hand boundary of the ancient city before the old harbour dried up. It contains a splendid fragment of the Phœnician wall, and in a beautiful little garden near the top the old bed of the harbour is distinctly visible.

*Via Cassari.* Runs from the Cala up to the Piazza Garraffello, and is the street of the carpenters and potters. It is a capital street for kodakers.

*Via Cavour.* A new street just outside the old north wall, which is full of artists' bits at its back in the Via Bara. It contains the noble Venetian Palazzo Whitaker and some fine new shops, and leads up to the Via Macqueda at the Teatro Massimo.

*Via Cintorinati.* Runs from the Corso to the Piazza Aragona (and on to the Via Garibaldi). It contains the beautiful church of S. Francesco d'Assisi (q.v.), the Oratory of S. Lorenzo (q.v.), the Palazzo Cattolica (q.v.), and a house with some Gothic details almost opposite. It is the street of the boot-makers. There are some jewellers who sell unique things at moderate prices in this street.

*Corso, the.* Via Toledo of the Spaniards and the Cassaro of the Arabs; is the most important street of the city. It runs from the Porta Nuova under the Royal Palace to the sea at the Porta Felice. See under Corso.

*Via Colonna Rotta.* A street which leads from the Porta Nuova to the Zisa. Notice the traces in the market-gardens of the dried-up right-hand arm of the harbour.

*Via del Celso,* on the left side of the Via Macqueda. Between the Via Candelai and the Corso. It contains some fine old Sicilian-Gothic palaces close to its junction with the Via Macqueda, and higher up the old Trabia e Silvera Palace close to the Cancelliere church, whose gateway and interior are capital artists' bits.

*Via Gagini.* Runs from the Piazza S. Domenico, past the east side of the vast garden front of the Monteleone Palace.

*Via Garibaldi.* Contains at the corner of the Piazza Rivoluzione the late-Gothic Trigona Palace, and runs from there to the Porta Garibaldi. Much of it is taken up with the vast battlemented Aiutamicristo Palace (q.v.), which has many late Gothic windows on its façade and inside has a superb Gothic cortile. One of the best artists' bits in Palermo.

*Via Lincoln.* A new street outside the south wall of the city. Runs from the Porta S. Antonino by the railway station, past the Orto Botanico, and between the Villa Giulia and the Baucina Palace to the sea.

*Via Lolli.* Runs from the Piazza Castelnuovo to the Olivuzza, past the Lolli station, Malfitano, and the Villa Serradifalco.

*Via Macqueda.* Runs right through Palermo from the railway station to the Teatro Massimo, and for miles each way under other names. It cuts the Corso at the Quattro Canti, and though second in rank, is the most fashionable street and contains the best shops. It is the favourite promenade.

*Vico Merlo.* The south-west corner of the Piazza Marina.

*Via Porta di Castro.* Follows the dried-up left-hand arm of the harbour pretty closely from the Casa Professa church to the Piazza Indipendenza. In the streets off it are some very interesting old buildings, and it is a good street for kodakers, because it is absolutely Sicilian and uninvaded by foreigners. See Kemonia.

*Via Protonotaro.* A street off the Corso by the church of SS. Salvatore. It contains some beautiful old Sicilian-Gothic mouldings and a very fine palace almost opposite each other.

*Via Roma.* Is a new street leading from the Corso to the Piazza S. Domenico. Contains the church of S. Antonio (q.v.), the old market under S. Antonio (see Markets), and just round the corner on the way to the Piazza Nuova, the Palazzo Arezzo (q.v.), with the tile picture in its cortile. The most convenient post office is here.

*Via Ruggero Settimo.* A prolongation of the Macqueda from the Teatro Massimo to the Politeama in the Piazza Ruggero Settimo.

*Via S. Agostino.* Runs from the Via Macqueda, past the Mercato dei Aragonesi to the Via Beati Paoli. There is a charming fountain in a little piazza on the left hand near the Via Macqueda, and a Gothic palace on the right at the corner of the Via S. Giuseppe. The side-wall of S. Agostino itself is one of the prettiest pieces of Renaissance in Palermo, a beautiful artists' bit; and higher up opposite the Mercato is S. Marco, the church of the Venetians. This street is almost entirely occupied by bootmakers.

**Salita S. Antonio.** Leading from the Corso a little below S. Matteo, to the Casa Normanna, a superb old Norman house with eight richly decorated windows, right at the back of S. Matteo.

**Via Stabile.** Leads from the sea to the Quattro Canti di Campagna and beyond. It contains the Hotel des Palmes, the English church, the Pension Panormus, etc.

**Via Tornieri.** The street of the turners and cutlers, leads from the Corso a little below S. Antonio to the Via Calderas.

**Via Torremuzza.** Leads from the Piazza della Kalsa at the back of the Foro Italico to the Via Butera. Contains the Bentinck Palace.

**Via Trabia.** Leads from the Via Macqueda, opposite the Teatro Massimo, to the Via S. Basilio, and contains the splendid Mazzarino-Trabia Palace, and a very good artists' bit almost opposite.

**Suisse.** The Cathedral, Cappella Reale, and one or two other churches have Swiss in rose-coloured silk robes for their processions.

**Suisse, Pension,** in the splendid old Palazzo Monteleone. Lets apartments as well as takes people *en pension*.

**Tapestry.** Several of the palaces have fine tapestry, notably Malitano (q.v.).

**Tarsia.** In several of the churches. See General Index.

**Tasca, Villa.** Count Tasca has one of the most beautiful gardens in Palermo, to which strangers are admitted. See Gardens.

**Tasca.** The late Mayor, or Sindaco, of Palermo, who has done so much to make the city healthy and to suppress cruelty to animals, is a son of the above. He lives in the Palazzo Aiutamicristo.

**Telegraph Office, the General,** is on the Via Macqueda, in S. Ninfà dei Crociferti. About Telegrams, see General Index.



TEATRO MASSIMO, THE LARGEST THEATRE IN THE WORLD



**Terra-cotta figures.** The beautiful Tanagra figures found at Solunto and quantities of the more archaic figures found at Selinunte, etc., are in the Museum (q. v.). See General Index, under Earthenware.

**Teutonic knights.** Their church was the beautiful old Magione, whose inside has lately been badly restored. Near the Villa Giulia. Many of their effigies are on the floor. See General Index.

**Theatres.** *Teatro Massimo.* The opera-house; is the largest in the world. On the Via Macqueda (q. v.)

*Politeama* (q. v.), on the Via Macqueda, also has an opera sometimes.



THE POLITEAMA GARIBOLDI

The other theatres are the Anfiteatro Mangano in the Via Stabile, the Bellini near the Martorana, the S. Cecilia in the Via S. Cecilia, the Teatro Garibaldi in the Via Castro Fillipo, and the Umberto in the Via Merlo. There are also marionette theatres in the Piazza Nuova, etc.

**Tombs.** The splendid tombs of the Norman kings are in the Cathedral and at Monreale. There are very fine medieval tombs in the crypt of the Cathedral and a few in the Gancia. S. Maria di Gesù has some exquisite Renaissance tombs in the church. See also S. Francesco d'Assisi. Some of the best tombs are in the Dominican church of S. Cita. Sicilian notabilities, especially of the last century, are buried in S. Domenico, the Westminster Abbey of Palermo. The tombs in the Campo Santo of the nobles at the Gesù resemble the towers of masonry which the Romans affected. See under Campi Santi. The best tombs in Palermo are in the Museum.

**Tortoiseshell.** See Antichità.

**Trabia-Butera.** See under Butera.

**Trams.** Palermo has a good many, all electric now. They call them trams or tramways like we do. Those for Monreale start from the Piazza Bologni. Most others start from the Piazza Marina. A few from the Piazza d'Indipendenza.

**Trattorie.** A *trattoria* is a humbler kind of restaurant. Called also *locanda*.

**Trifoglio.** The Sicilian weed. An oxalis with a pale green trefoil leaf and a yellow flower like the giant musk. See General Index. Most lemon groves are carpeted with it.

**Trinacria.** The name of Sicily. See General Index.

**Trinacria.** The arms of Sicily. See General Index. Taken from a coin of Julius Cæsar.

**Triquetra.** See under Trinacria (arms).

**"Triumph of Death."** A famous fourteenth-century Flemish fresco in the Palazzo Sclafani (q.v.).

**Tunny-fish.** See General Index.

**University.** Is situated in the former convent of the church of S. Giuseppe on the Via Macqueda. It existed in the fifteenth century in the convent of S. Domenico. In 1805 it was elevated to the rank of a royal university; the Orto Botanico, the observatory of the palace, and the clinical school in the Hospital of the Conception are attached to it, and it has an interesting museum of geology, zoology, etc. At the head of the Geological Museum is one of the most eminent men in Italy, Senator Gaetano Giorgio Gemmellaro.

**Vandycks of Palermo.** There are famous examples in S. Caterina (q.v.), the Oratorio del Rosario di S. Domenico (q.v.), etc. The latter is an allegory of Vandyck's flight from Sicily to escape the plague.

**Vases.** There is a fine collection of vases—Greek, Sicanian, Sikelian, Etruscan, and Arab—in the Museum (q.v.).

**Vegetable-sellers and their cries.** See Hawkers.

**Vegetable shops.** See under Greengrocers.

**Velasquez.** The Velasquezes in Sicily are generally by Giuseppe Velasquez of Monreale (see General Index), not Diego Velasquez. There is a good deal of his painting in the Royal Palace.

**Vendettas.** See under General Index.

**Vigilia, Tommaso di.** One of the best Sicilian painters. He lived in the fifteenth century. See General Index. The Museum has some charmingly poetical frescoes by him. The roof of the Annunziata church is attributed to him, and one other church has a picture.

**Villas.**—*Villa Belmonte.* At the foot of Monte Pellegrino. Has a stately yellow palace, which is a landmark as you enter the harbour in its rich southern garden, to which the public are admitted on certain conditions.

*Villa Butera.* See under Palazzo Florio.

*Villa Chiaramonte.* Is represented by the Villa Giulia, made out of part of the garden attached to the old palace of the Chiaramonte on the Piazza Marina, now the Dogana.

*Villa Giulia, or Flora.* See preceding par.; see under Gardens.

*Villa Malfitano.* See under Malfitano, the residence of J. J. S. Whitaker, Esq.

*Villa d'Orleans.* See Aumale, Parco d', the Palermo residence of the Duke of Orleans. The public are admitted.

*Villa Ranchibile.* Near the Favorita.

*Villa Serradifalco.* In the Olivuzza on the Via Lolli. Occupied by the Dowager Duchess.

*Villa Sofia.* In the suburb of Resuttana. Belongs to Robert Whitaker, Esq., and is considered to have the finest palms in Palermo. Public admitted.

*Villa Sperlinga.* Belongs to Joshua Whitaker, Esq. Has a wonderful artificial grotto and delightful lawns. The tennis parties at this villa are one of the chief features of the Palermo season.

*Villa Tasca.* One of the most beautiful gardens in Europe. Its tangles of subtropical vegetation are really wonderful. It is just off the Monreale road. The public are admitted. Small tip to gatekeeper.

To these must be added four villas at Bagheria, the old court suburb; the Villa Valguernera, with its beautiful gardens and views of the Lipari Islands; the Villa Trabia-Butera, with its imitation Carthusian monastery and wax-works; the Villa Palagonia, described at such length by Goethe, with its stucco monsters; and the Villa S. Elia, between Bagheria and Ficcarazzi, which has a very handsome double outside staircase.

**Villafranca.** A well-known Sicilian reformer of the nineteenth century.

**Virgin, street-pictures of.** Palermo is full of them. Each with its lamp or row of candles lit at dark. The best is on the Trigona Palace, Piazza Rivoluzione.

**Virgin in the Procession of the Pietà on Good Friday.** She stands on a lofty car carried on the shoulders of a score of men in black velvet. She wears a black velvet mantle embroidered by the Queen-Mother Margherita.

**Vultures.** The large griffon vulture is common on Monte Pellegrino.

**Walls.** See under Phœnicians, Ancient Harbour, etc.

**Walter of the Mill.** The English Archbishop of Palermo. See under Offamilia.

**Water-carriers** and their little brass tables. See General Index, under Water-carriers.

**Wheel of Bells.** See under General Index. There are examples at the Gesù and S. Giovanni dei Lebbrosi.

**Whitakers of Sicily, the.** See under Palazzo Whitaker, Malfitano, Villa Sofia, General Index, p. 313, and under Marsala.

**William I. of Sicily** (the Bad). 1154-1166. See General Index. Buried in Monreale Cathedral.

**William II.** (the Good). 1166-1189. King of Sicily. See General Index. Buried in Monreale Cathedral.

**William III. of Sicily.** Reigned for a short while in 1194. See General Index.

**Wine-shops** of Palermo seem very quiet. As at Syracuse, they sell food as well as wine, and have their casks whitened and painted with images of saints.

**Women.** See General Index. In Palermo they seldom wear any distinctive dress except the black manto over their heads when they go to Mass. The lower-class women go about bareheaded. They do not carry water-jars on their heads, though we sometimes see them carrying other burdens on their heads in the suburbs.

**Zisa, La.** The best of the Arabic palaces of Palermo. Its name, which is said to be derived from an Arabic word Ziz or Sis, meaning flower, is very interesting, both because of the palace's flower-like beauty and because many people think that this was the original Phœnician name of Palermo. There is no finer artists' bit in the kingdom of Italy than the vast sort of loggia under the Zisa, with its great Saracenic arch filled up with old iron-

work ; its honeycombed ceiling ; its vaults springing from Saracenic columns ; its many-angled walls, marble below and golden mosaics above. The crowning touch is a beautiful mosaic fountain in the back wall, which still pours its waters as it did in the days when King William the Norman made it his



THE ARABO-NORMAN PALACE OF THE ZISA

pleasure house, along a mosaic channel in the floor. There are other lordly rooms above, and a charming Spanish belvedere at the top, commanding the very finest views of Palermo. But these its owner, the Marchese di S. Giovanni, does not show to the public. In the chapel a little way along the road, built at the same time as the palace, there is some more honeycomb vaulting. According to Amari, it was built by Arabic workmen for William I.

## THINGS OF RAGUSA

RAGUSA, being in the mountains, is cold in winter. It is very beautiful in almond blossom time and interesting at the Feast of St. George, April 23rd. It is healthy and not too hot in summer. Ragusa is now rivalling Marsala in the introduction of English capital and industries. The famous Pietra Pece is found at Ragusa, which has revolutionised the asphalt-paving of the world's capitals. London, Paris, New York, etc., have a large quantity of pietra pece in their asphalt roads and pavements. It is mixed with other kinds. There were three large English companies at Ragusa until recently engaged in this business, but the two principal are now amalgamated. They employ a large number of men and bring great wealth to the town. The Val di Travers is the principal company at Ragusa now. It is managed by Mr. Ambrose Pare Brown, so well known in connection with the introduction of the Society for the Prevention of Cruelty to Animals into Sicily.

The patron saint of Ragusa, as of the neighbouring city of Modica, is St. George ; and his day, the 23rd of April, is the principal festa.

Ragusa is on the site of the ancient Hybla Heræa, and it is washed by the river Hyrnious or Fiume di Ragusa, in which black amber is found. Frencian

considers that Ragusa Inferiore was the more likely to have been the ancient city of Hybla Heræa, and that its castle walls, in which some of the older material is worked up, represent the lines of the acropolis, in which there may have been a temple of Hera (Juno) identified with the Sikel goddess Hybla—Hybla Heræa. It does not come into history much, till it was destroyed by the



THE DUOMO OF RAGUSA SUPERIORE (S. GIOVANNI)

Saracens in 848. Roger made it a fief for his second son Godfrey. The city is divided into two distinct parts, Ragusa Superiore or Cosenza, from the colony founded there by the Cosentini, and Ragusa Inferiore. Both have stations on the line between Syracuse and Licata. Mail-vehicle start from Ragusa Superiore to Chiaramonte Gulfi in 3 hours, and to Monterosso Almo in 6 hours, and from Ragusa Inferiore to Giarratana in 4 hours, to Monterosso

Almo in 5½ hours, and Mazzarelli in 5 hours. In the neighbourhood of Ragusa is a great fortress, which from the solidity of its construction and from its site is almost impregnable. It has vaulted substructures. Other traces of the ancient walls are to be found near the Cappuccini (q.v.). There are a great number of cisterns, and, about half a mile west, an antique necropolis scattered



A CHAPEL IN S. MARIA DELLA SCALA

with tombs, and not far off another of the labyrinth pattern. Notice the splendid viaduct which unites Ragusa Superiore to the opposite hill.

Ragusa, like Noto is a city of splendid modern buildings, which in London would imply immense wealth. It is difficult to put into words how picturesque the valley and isthmus between the two cities are, but, like Modica, the two Ragusas are full of artists' bits.



**Almond trees.** Ragusa should be visited when they are out, as their number enhances its beauty so.

**Asphalt mines** (Pietra pece). See above.

## RAGUSA SUPERIORE

**Churches.**—*Duomo S. Giovanni.* A splendid modern church on a handsome terrace at the top of the town, said to contain some fine tombs. This, and the church of S. Giorgio (Ragusa Inferiore, q.v.), and the three great churches of Modica, show the very fine character of modern Sicilian building.

*S. Maria della Scala* is a far more interesting church, because it escaped the great earthquake of 1693, which destroyed nearly all the south of Sicily. There is a whole range of Gothic chapels down one aisle, late and florid, but with novel and interesting details, and containing a couple of very curious coloured terra-cotta reliefs, the whole forming an important chapter in late Sicilian-Gothic. There is an outside pulpit. See Scala. There are some interesting things in the sacristy.

**Convent of the Cappuccini.** Contains the tomb of the turbulent Spanish baron, Bernardo Cabrera, who aspired to the crown of Sicily in the fifteenth century. See General Index, under Motta S. Antastasia. It contains three paintings by Pietro Novelli.

**Cosenza.** A former name of Ragusa Superiore.

**Curio-shops.** Ragusa has curio-shops in the street leading down to the Scala, where some nice pieces can be picked up at moderate prices.

**Gothic.** The only surviving pieces are in S. Maria della Scala (q.v.), and a portal in a private garden.

**Mail-vetture** run from Ragusa Inferiore to Mazzarelli, 5 hours; Monterosso Almo (q.v.), 5½ hours; Giarratana (q.v.), 4 hours; and from Ragusa Superiore to Chiaramonte-Gulfi, 3 hours; Monterosso Almo (q.v.), 6 hours.

**Photographs.** Ragusa has an excellent photographer, Cav. Napolitano, recently decorated for his skill. He has taken all the principal objects in Ragusa and Modica, and some things in the neighbourhood, like the Val d' Ispica. This is important, because these cities have been almost entirely neglected by the great photographers from other places.

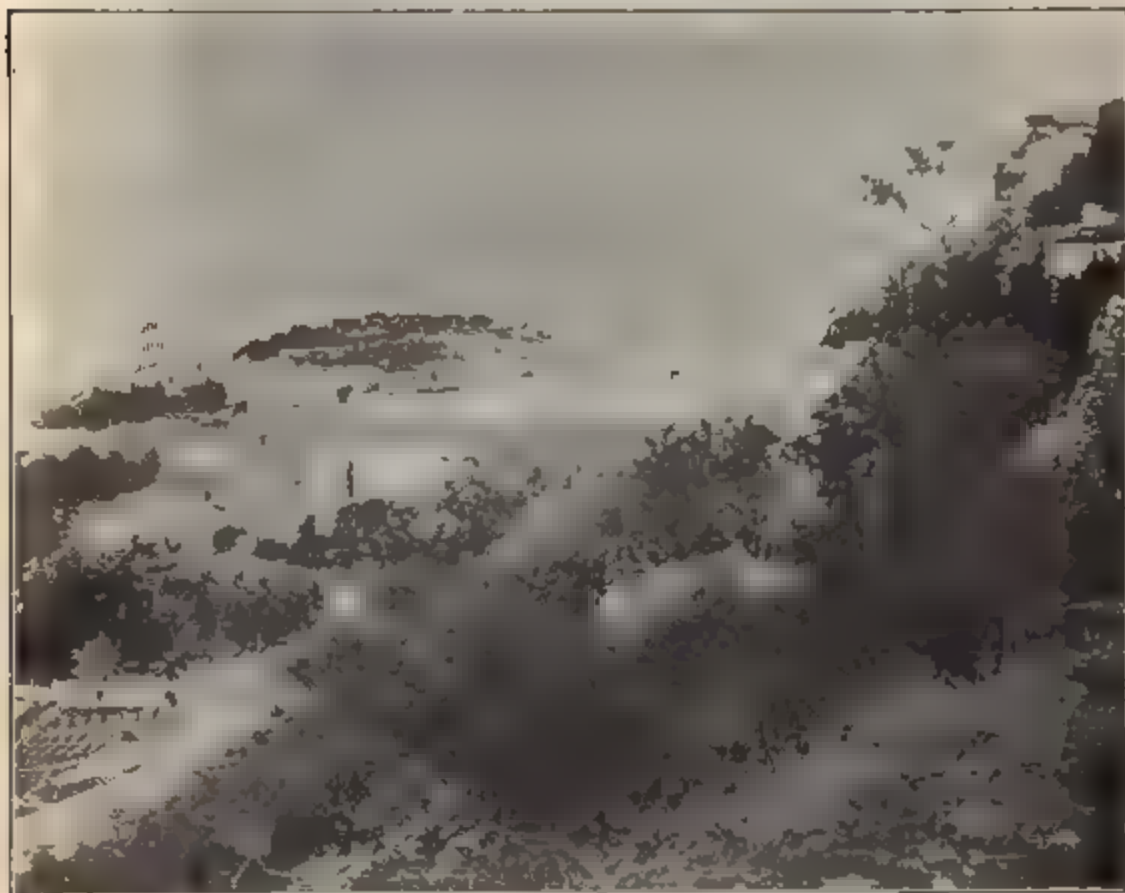
**Pietra pece** (asphalt stone). See above, and footnote on page 102.

**Reliefs.** Ragusa Superiore has terra-cotta reliefs besides the two in S. Maria della Scala. There is a very curious one of the flight into Egypt on the Scala half-way up, and a large one, much inferior, at the foot. They are quaint rather than artistic.

**Scala, the,** between Ragusa Superiore and Ragusa Inferiore, is one of the most curious things of the kind to be found anywhere, an unending joy to artists, being bold and elegant in its conception, and winding up between some of the most delightful old houses in Sicily, dating apparently from the sixteenth century. That which is over the relief of the flight into Egypt has most charming lines. It is a little way below S. Maria della Scala.

**Tombs, prehistoric.** The rocks on which Ragusa stands are full of prehistoric tombs, as is the country all round. They are hewn out of the rock.

**View.** The view of the twin cities of Ragusa as you come round the corner driving from Modica is the best city view in Sicily. It is really incomparably lovely. They are built on a couple of lofty rocks, and they compose them-



VIEW OF RAGUSA INFERIORE

selves into a perfect ellipse of richly coloured old buildings such as medieval masters loved to put in the backgrounds of their pictures. The ancient citadel of the Ileræan Hybla and the noble cathedral like church of St. George rise out of Ragusa Inferiore in a way that can only be described as majestic.

### RAGUSA INFERIORE

**Castle, the.** See above. Is believed by Freeman to have its walls built on the line of those of the acropolis of Hybla Ileræa. It is very picturesque, because its old walls are so mingled with vegetation.

**Churches.** There are two churches of St. George in Ragusa Inferiore, both worth seeing. The new is approached by one of the superb flights of steps which make Ragusa and Modica so majestic, and is one of the finest modern churches in Sicily. There are said to be extremely interesting tombs underneath the hill on which it stands. Of the older St. George nothing remains but a beautiful Gothic gateway in a dirty yard close to the uninteresting villa or public garden.

**Palace.** As you enter Ragusa Inferiore you pass below an enormous and stately Renaissance palace.



THE GATEWAY OF S. GIORGIO, RAGUSA INFERIORE

### THINGS OF RANDAZZO

THE proper time to visit Randazzo is in warm weather. It is the highest town on Etna. It has delightful air in warm weather. Sicilians use it to some extent as a summer station; 2,535 feet above the sea. It has a station on the Circum-Etnean railway. The Albergo d' Italia is an unpretentious place, but the rooms are well whitewashed, and there are no vermin, and it is kept by obliging people who cook well, though it is not always possible to buy the food you want in Randazzo, and it is difficult to get any wine that

is not new. The hotel is situated in the old fourteenth-century Fisauli Palace. The street front occupied by visitors is new, but the back is full of handsome Gothic features, and there is some fine vaulting in the basement. The windows of the best rooms look right out on Etna, the crater looks less than a mile away. The people of the town, whose dialect is said to be Lombard, are very pleasant, and have the best name for probity and good behaviour of all the people round Etna. There are no cabs at the stations, but the whole population goes to the railway station and assists in carrying your baggage to the town.

The Good Friday procession of the Pieta is very picturesque at Randazzo. Its name *Etnea* does not belong to classical times; it was given to it by the Emperor Frederick II. to chronicle its immunity from the eruptions of Etna. From his time it was customary for the heir to the crown to take the title of Duke of Randazzo, it being a royal city. The ducal palace still survives. The Emperor Charles V. spent a night there. It was founded by a Lombard colony. Randazzo is one of the most medieval towns in Sicily. It is full of palazzetti with fourteenth and fifteenth century windows in the Lombard style. There are even one-story houses with Gothic doors. It has several old churches, medieval walls, and gates, and in the *Volta S. Nicola* has one of the best artists' Gothic bits in Sicily. It is a splendid artists' town.

**Cappuccini, Convent of the.** Outside the city walls, at the head of a splendid and picturesque flight of many broad steps. Is said to have a cloister. The artist will be satisfied with the sort of shrine outside and the other shrine with a gorgeous flash of colour half-way down the steps, and the Gothic ruin at the foot, and the medieval *massa*, or farm, by the river, and the superb view of Etna at the end of the lane by the church.

**Castello Ducale.** A grim old medieval fortress with a huge square tower which still has the iron spikes on which heads were exposed in the Middle Ages. Now the prison. Admission is not easily obtained. It is on the Piazza of S. Martino with its back overlooking the river.

**Charles V. at Randazzo.** Charles V. spent a night in Randazzo at the Casa Comunale. See below.

**S. Giovanni.** Across the river by the curious little rock passage. It is in ruins. It has the remains of a fresco, a few arches, and a picturesque belfry. The fountain near the house in the rock, and the well show what the fountain of the *massa* (q.v.) was like.

**Churches.** Randazzo has three Gothic churches—S. Maria, S. Martino, and S. Nicola.

**S. Maria.** The Chiesa Maggiore. Is a very curious church, much of it going back to the twelfth century in a severe fortified style by Arabo-Norman builders, with windows that are hardly more than loopholes. The later parts have recently been restored. But the earlier masonry is so crisp that it is difficult to distinguish it from the restored later part. It is built of lava, its west tower would equal that of S. Martino (q.v.) if it were not too much restored. As it is, it is full of splendid Gothic detail. The apse of the church has a round tower flanked by two smaller half towers like the Castle of Tarascon. They all have Pisan-Romanesque machicolated tops. It has many gracious Romanesque and Gothic details, such as pairs of windows in containing arches—generally composite double arches. The nave has Pisan-Romanesque columns with rich Corinthian-Ionic capitals. The font is sixteenth century. Two massive stone measures are in the sacristy.

## 464 SICILY THE NEW WINTER RESORT

Notice a very graceful little double window with a double ogee heading on the south side. The south door is Gothic vulgarised into a Renaissance imitation of Provençal-Romanesque.



THE CHURCH OF S. MARIA, RANDAZZO

*S. Martino.* The whole way along the main street to S. Martino is a succession of Gothic houses and bits. The tower of S. Martino itself is simply delightful. It is rusted lava with a Kentish cowl on the top, and on the west face fine white stone windows of three contained arches, and in the stories below two lovely pairs of black and white arches with clustered columns (Pisan-Romanesque). The windows on the south side are beautiful, and on the east side the church is even better. The church is machicolated, and some of the split battlements remain. On the north and south there are fifteenth-century Renaissance doors. On the south die, just by the door, a little eleventh-century window with curious carving. Notice a comical iron angel that acts as a wind-vane on the top.

*S. Nicolò.* S. Nicolò, besides the great church, has the ruins of a fourteenth-century Gothic convent, whose *volta* is one of the most beautiful pieces of Gothic in Sicily. The whole piazza is surrounded with Gothic bits. The church contains a large sitting statue of the saint and reliefs by Gagini. A stately fourteenth-century pulpit, a fine ancient picture with a crucifix in it



in the south transept, some fine tottery sixteenth-century carving, etc., and is a people's church, full of picturesque worshippers. The back of S. Nicolò is machicolated and battlemented, and has an octagonal tower at the corner of the Vico Caccia. Notice a small gate at the back of S. Nicolò with three people in hell. An angel and Christ in the heart above.

**Comunale, Casa.** A picturesque old building occupied for one night by the great Emperor Charles V., and with a charming cloister, the best in Randazzo, used as a post office.

**Dress** of the women in Randazzo differs from the rest of Sicily in their wearing short white woollen cloaks and a particular kind of jewellery. The men wear cloaks of black frieze. The peasants who come into Mass and market from Tortorici with their swathed legs are almost like the Saracen village people, who find such favour as models at Rome.

**Etna.** Randazzo is the highest city on Etna, and after Nicolosi, the favourite place for commencing the ascent of the summit, which, under favourable circumstances, can be made in 5½ hours. The contracting for mules, guides, and provisions is done by the landlord of the Albergo d' Italia, from whose windows it looks as if it was less than a mile away. The uninterrupted view of the summit is sublime. Randazzo has been saved from eruptions by the deep valley which lies between it and the crater, and it can hardly be destroyed except by a new crater opening in its own hill, though it once had a narrow shave from the lava stream, which passed just above it, and contains its *borgo* (suburb).

**Finocchiaro, Casa.** A beautiful little Gothic palace with charming Lombard windows, doorway, and hall, and a Latin inscription. It is at the corner of the Piazza of S. Nicolò.

**Gates.** Randazzo has a gate with a pointed arch just below S. Maria. Its most important gate is that just beyond S. Martino. It has several old gates.

**Fountains.** Beyond the massa is the shell of an ancient fountain with a fourteenth-century carved stone at corner. Another fountain near the house, in the rock, shows what the fountain of the massa was like. Artists will find it a good place for women and children with pitchers on their heads.

**Gothic architecture.** Randazzo is full of Gothic architecture, mostly of a Lombard type, besides the castle, the walls, the gates, and the three Gothic churches there are a number of palaces and palazzetti, even cottages, with Gothic features. It is one of the most medieval towns in Sicily.

**Hotel.** The Hotel d' Italia (see introductory paragraph) is quite a possible place. While the gentlemen of the party are using it as a base for ascending



THE VOLTA S. NICOLÒ



Etna, the ladies can make excursions by carriage to Malvagna and Mascali, and by rail to Adernò and Paternò and Castiglione, which are not so nice to stay at. See under Etna.

**Jewellery.** Notice the jewellery of the women; big gold, round beads and handsome earrings. The jewellery resembles that of Aderno, but each has its special characteristics.



THE CASA FINOCCHIARO

**Lava.** The use of lava in building the town is naturally extensive, for it is surrounded by lava streams, one of which is just beyond the Cappuccini convent, not a mile out of the town. Here is the celebrated lava village with red roofs almost on a level with the ground, squatting in the crevices of the lava to escape the wild storms of the winter. The people live there to escape the octroi, and come to work in Randazzo. Artists will find this, with the bright golden spurge standing out against the red and black of the village, an extraordinary place for colour effects. There are several lava streams between Randazzo and Maniace, the older brilliant with reddish and goldish spurges and lichens, the more recent with their jagged peaks and little abysses as bare and black as if they had been formed yesterday, looking like bits of Dore's Inferno.

**Malvagna.** See General Index. A village on Etna with the only above-ground church which escaped the Saracens at all perfect—a Byzantine chapel, a short drive from Randazzo.

**Mantellini.** The short white woollen cloaks of the Randazzo women. See under Dress.

**Massa** is a Sicilian word meaning a beast farm. See General Index. There is a medieval massa with a roof sweeping almost to the ground like a Kentish barn, down by the river, between the Cappuccini convent and the walls of Randazzo. A fine artist's bit.

**Maniace, Castello di.** The capital of Nelson's Duchy of Bronte and residence of the Hon. A. Nelson Hood. See General Index. Is 1½ hours' good drive from Randazzo across sweeping tablelands right under the summit of Etna, full of magnificent spurge and irises of several kinds.

**Medieval ruins.** The convent and volta of S. Nicolò, mentioned above, the ruined convent outside the city gate on the way up to the Cappuccini, the ruined fountain near the massa by the river, and the ruins of S. Giovanni by the river.

**Municipio.** See under Casa Comunale.

**Museum.** The museum of Nobile Paolo Vagliasindi Polizzi dei Baroni del Castello di Randazzo, is one of the best private museums of Sicily. It has a superb collection of Greek and Phœnician antiquities, found here about 1900, consisting of gold jewellery, the fine Harpy vase, terra cotta statuettes, and articles belonging to the Stone Age, the Phœnician Age, the Græco-Siculan period, and the Roman period. Notice the Phœnician coloured-glass vases, and three Phœnician necklaces, one of which is the best specimen known.

**Palaces.**—After the Castello, the largest is the *Fisauli Palace*, at the back of the Albergo d'Italia, which has two vaulted Gothic bassi, used as a carpenter's shop, etc., and outside staircases and several Gothic windows and doors. The most perfect is the *Casa Finocchiaro*. See above. The others will be found under the streets which contain them. Near the castle is a charming fifteenth or sixteenth-century palace, and a little beyond that another charming sixteenth-century palace.

**Patti.** There is a track from Randazzo to the little seaport of Patti on the north coast, much used before the railway was opened, and the picturesquely dressed inhabitants of Tortorici, about half-way between the two, are often seen in Randazzo now.

**Post Office** is in the cloister of the Casa Comunale.

**Processions.** The procession of the Pietà at Randazzo on Good Friday is very picturesque. By day there is a long parade of men in processional white dresses, headed by priests with the Pietà and a vast silver cross and church banners and music, to the church of S. Martino, amid a great sending off of fireworks. By night the spectacle is really very fine, for the torches and old church lanterns fill with their glare the narrow illuminated streets, and a frame of lanterns round the Christ, like a halo, gives a most brilliant effect. The white mantellini of the women, under the old Gothic palaces, are the finishing touch.

**Streets.**—*Scala, Vico.* A little beyond the Volta S. Nicolò is the Vico Scala, which has a thirteenth-century palace in it, and at the bottom a house with a curious antique chimney outside and two arches resting on corbels. In the house opposite the bottom of this street is a dear little cortile, with a

charming well-head. On the right hand going down the Vico Scala there is a fine dragon door-knocker on a house marked 1636.

*Scala, Volta.* Has a Gothic lava portal and lava stream course above it in Taormina style.

The street which runs from the Volta S. Nicolò down to S. Martino is full of Gothic buildings. Nearly opposite the Volta Scala is a particularly fine Gothic shop with broad shelves almost meeting across its arch, such as you get at Eryx.

The *Via Lanza* has a palace which is one of the richest of all the Gothic palaces, but woefully destroyed.

*Strada Piazza Stefano.* Has a row of charming pointed and transomed windows with inscription and cornice underneath, and below are carved square-headed windows, and a round-headed door with a lintel. A fifteenth-century door inside. In this street one house after another is medieval.

*Vico Agonia.* Has a house with an ancient medieval window like the Aiutamicristo Palace in Palermo. The little chapel of the Agonia, at the bottom of the vico, has a fifteenth-century door.

**Shops.** Randazzo shops are very primitive, though there are two which sell postcards. The only feature of interest about them is the prevalence of the Gothic type of broad stone counters, almost meeting from opposite sides of an arch, with a door underneath them suggestive of a horse's loose box.

**Situation.** Randazzo, the highest city on Etna, has a very fine situation. It stands in full view of the summit on a little hill whose valley has saved it from eruptions, and on the other side its rock goes down sheer to the river. It is surrounded by medieval walls and has two splendid Gothic towers rising out of its nest of ancient houses. The best view of it is from the Cappuccini Convent.

**Tortorici.** See above, under Patti and Dress.

**Walls, medieval.** Randazzo is still surrounded by its medieval walls, which look finest from the other side of the river.

**Washing-pools.** Randazzo has a unique washing-pool made by the rocks in the river near S. Giovanni. A splendid artists' bit.

## THINGS OF SCIACCA

SCIACCA must not be visited too early in the year by those who go to it for the baths. There must be some fair accommodation, since it is much frequented by Sicilians for its cures, as it has been from the earliest times—the modern Sciacca having been the ancient *Thermæ Selinuntinæ*—the hot baths of Selinunte. Except by sea from Girgenti or Mazzara, Sciacca is a difficult place to reach, the nearest points of the railway being Girgenti, 14½ hours by mail-vettura; Corleone, 16½ hours by mail-vettura; and Castelvetro, on the Palermo-Trapani line, 7 hours by mail-vettura. It is 25 miles from S. Carlo, on the Corleone railway. With a motor-car it would be an excellent place to stay at while studying Selinunte. The country between is full of antiquities. Its cavern of natural vapour baths is said, for certain complaints, to be unrivalled in Europe, and its drinking waters are said to be superior to those at Vichy. If it had been on the railway it would have been one of the

popular places of Sicily long ago. Sciacca is famous for its beautiful vases, made of a fine clay found in the neighbourhood. If Fazello be correct in saying that these were the *Thermæ* at which Agathocles was born (and not those of Termini), it is possible that his father, Carcinus, the potter, used this very clay. Its name is Arabic *Xacca*, alluding to the numerous fishers of the country.



ENVIRONS OF SCIACCA, SEEN FROM THE TABLELAND OF TRADIMENTO

**HISTORY.**—Ancient Sciacca, of which the part called *Terra Vecchia* shows remains of walls, was restored by Roger after the expulsion of the Saracens. About the Selinuntine *Thermæ*, represented by the modern Sciacca, Freeman says: "Here Herakles seems to have no special legend. But tales of yet earlier times are not lacking. It was held that in the sulphurous vapour baths Daidalos had left some of the choicest works of his skill, alike in the valley below Sciacca and on the mountain above. He had found out and he had adapted to human use the hot steam sent forth by the chthonian powers of Sicily alike on the mountain top and in the vale below. Here too in later days Kalo-geros supplanted Daidalos, as he supplanted Herakles on the other side of the island. The wondrous cave is there, and its virtues have not failed; we see

the bed of the Christian hermit, which we strongly suspect to have been the tomb of a Sikan king." The town was much enlarged by the wish of Frederick II., and by Nicolo Perollo. In the Middle Ages it was devastated by the civil wars between the Perollo and the Luna families from 1410–1529. See below, Cusi di Sciacca. It was a royal, not a baronial town. Charles V. fortified it heavily.

**Calogero, Monte S.** Two kils. from the town is Monte S. Calogero, the Mons Cronius of antiquity. On one side of this mountain, on the higher part, there is a vapour bath with seats hollowed in the rock ; in other hollows there are infiltrations of hot water with sulphurous vapours. In the heart of the mountain rise hot springs whose virtues have been recognised from the most remote antiquity. Almost instantaneous cures are reported at the vapour bath. Many foreigners, as well as Sicilians, go to the bathing establishments at Sciacca. The ancient grottoes, which have some inscriptions, are very interesting.

**Calogero, Saint.** It will be noticed that here, as at Termini and Lipari, the baths are called after S. Calogero. Calogero is merely the Greek for a hermit, and hermits naturally would establish themselves in such caves. See General Index.

**Camicus.** Sciacca is one of the places that claims the honour of being the ancient Camicus, famous in the story of Dædalus (q.v., and see also General Index).

**Carmine, Convent of.** Has its cloister spoilt, but a beautiful fifteenth-century doorway still left.

**Casi di Sciacca.** In 1410, according to Murray, the beautiful and immensely wealthy heiress of the Peralta family was wooed by the Spanish Count, Artale di Luna, and by the Sicilian, Giovanni di Perollo. King Martin, being a Spaniard, used his influence to make her marry Di Luna. Perollo was so enraged that he poisoned his rival in 1412, establishing a vendetta. In 1455 Pietro Perollo, son of Giovanni, attacked a Di Luna at a public festa, stabbing him till he was left for dead ; but he recovered and burnt Perollo's castle and slew a hundred of the defenders. Seventy-four years later Giacomo Perollo became so wealthy and powerful that his haughtiness enraged Sigismondo di Luna, who collected a large force, seized Sciacca, and put all the Perollo faction he could find to death. Perollo himself eluded him for a while, but was betrayed and butchered, and his dead body dragged at the tail of Di Luna's horse. The adherents of Perollo then gathered a still larger force, and seizing Sciacca in their turn, put to death all the Di Luna faction except the Count himself, who had retired to his castle at Bivona. Charles V. determined to stop the feud, and ordered the Viceroy to bring Di Luna and his partisans to justice. Sciacca had to pay a third time ; the judges fining, imprisoning, and hanging its citizens freely, and fining the city as well for not having stopped these faction-fights. Every follower of Di Luna that could be caught was hung, drawn, and quartered ; their heads and limbs being sent all round Sicily as a terror to evil-doers. The Count, who was the nephew of Charles V.'s old tutor, now Pope Clement VII., fled to his uncle, whose intercessions were useless ; so he drowned himself in the Tiber. The castles of the Perollo and Di Luna families still frown at each other from opposite ends of Sciacca.

**Castello di Luna** is very large and has some Gothic windows. See above.

**Castello Perollo.** See above, under Casi di Sciacca.



**Churches.** *Chiesa Matrice* (Maggiore), of the fifteenth century, was founded in the eleventh century by Juliette de Hauteville, daughter of Roger, the Great Count, in atonement for having lived with Count Zamparron before marriage dedicated to St. Mary Magdalen. (Murray.)

*S. Margherita.* Fifteenth century. Has a beautiful white marble side doorway.

*S. Michele* has a tower famous for its view.

*S. Salvatore* (according to Murray) was founded by Count Roger. "The cloisters have been spoilt by restoration, but a beautiful quattro-cento portal still remains."

*Spedale Vecchio, the.* Also has a fine portal of the same period. (Murray.)

**Celebrities of Sciacca.** See under Agathocles, Fazello, Cocalus, and Dædalus. Goethe visited it in April, 1787.

**Cocalus,** the Sicanian king of Camicus. See General Index. The guide-book of the Fratelli Treves (Milan) says that he founded Sciacca with the help of Dædalus, who constructed the baths.

**Coral reef.** There is a coral reef near here.

**Cronius, Mons.** The ancient name of S. Calogero.

**Dædalus.** According to the local legend built the city and baths for Cocalus. (This assumes Sciacca to be Camicus.)

**Fazello, Tommaso,** the father of Sicilian history (died 1570), was born in Sciacca. See General Index.

**Giummarre, Convent of S. Maria delle.** Founded 1103 by Juliet, daughter of Count Roger. Outside the town, near the Castello di Luna.

**Goethe.** Goethe visited Sciacca in April, 1787, and, as usual, has nothing to say about the history or architecture. "At last we came on a little wood, thick with brushwood, the tall trees standing very wide apart—the cork tree at last! . . . We examined the baths. . . . A hot stream burst from the rock with a strong smell of sulphur; the water had a strong saline flavour, but it was not at all thick. May not the sulphurous exhalation be formed at the moment of its breaking from the rock? A little higher is a spring, quite cool and without smell; right above is the monastery, where are the vapour baths; a thick mist rises above it into the pure air."

**Luna, Di.** See Casi di Sciacca and Castello, above.

**Mail-vetture.** See Introduction.

**Monte S. Calogero.** See under S. Calogero.

**Pantelleria, the Island of.** See General Index. Is occasionally visible.

**Perollo.** See under Casi di Sciacca and Castello.

**Palaces.** Sciacca has some Gothic palaces. The best of them is the Casa Steripinto of the Renaissance. The Casa Triolo is also a fine specimen of medieval architecture, and the Marchese di S. Giacomo has a huge modern palace with a very fine garden.

**Remains, classical.** The whole country round Sciacca is full of remains.

**Selinunte.** Is within a drive of Sciacca; and to anyone with a motor car, Sciacca is much the best point for paying frequent visits to Selinunte. It was the baths of Selinus, and perhaps to some extent a port of Selinus.

**Springs, hot.** The springs which form the baths between Sciacca and the mountain are the Sorgenti dei Bagni, 57.5 centigrade, sulphureous; the Sorgente



dell Acqua Santa, 31.5 centigrade, salino-ferruginous, which is drunk. The Sorgente delle Palme, 27.5 centigrade, saline, used for bathing. The Sorgente Molinelli, 35 centigrade, iodurated saline, is prescribed for external use. The waters of Sciacca are about to be exported in bottles, like Vichy. The baths are frequented in summer.

**Steripinto, Casa.** See Palaces.

**Terra Vecchia.** See Introduction to Sciacca.

**Thermæ Selinuntinæ.** The ancient name of Sciacca. See above, under Selinunte.

**Triolo, Casa.** See under Palaces.

**Vapour baths.** See under S. Calogero, Monte. They are called *stufi*, and are said to have been fitted up by Dædalus three thousand years ago.

## THINGS OF SEGESTA

AT Segesta, famous for its superb and uninjured Greek temple of Diana and for its great theatre, there is no modern city, the nearest, Calatafimi, being two and a half miles away. It can be reached, by those who do not wish to spend the night at a Calatafimi hotel, in the day from either the Alcamo-Calatafimi Stat. or the Castellammare Stat., and from a number of points in the neighbourhood by motor-car.

Segesta, being an Elymian city, was founded before the dawn of history. We first meet it as Egesta in its Greek spelling, and know that in 580 B.C. the Egestans and the Phœnicians defeated the Selinuntines and the Rhodians and the Cnidians, under Pentathlus, who tried to make a settlement in the Phœnician territory near the future Lilybæum. In 510 B.C. we hear of them joining their fellow Elymians of Eryx and Phœnician allies in the battle in which Dorieus, the king's son of Sparta, was defeated and killed. See under Monte S. Giuliano. In 454 we know from an inscription that the Athenians made an alliance with Egesta. In 416 B.C. they had a fresh quarrel with the Greeks of Selinus about the rites of marriage and the position of their boundary, and sent envoys to Athens to ask for help. Early in 415 Athenian envoys came to Egesta. The Egestans took them to Eryx to see the treasures of the temple, and afterwards collected all the plate of the two cities for a great banquet at Egesta. Then, as now, silver-gilt was used to an immense extent in Sicily. The Athenians thought that all this glittering mass was gold and the property of their hosts, so on receiving sixty talents earnest money, they concluded the alliance. When the invasion commenced they supplied Athens with some horsemen, but the war was transferred to headquarters, the Athenians determining to strike at Syracuse, and the Selinuntines to send their aid to Syracuse. When Athens was conquered, 413 B.C., the Egestans offered in vain to surrender the matters in dispute—nothing less than conquest would satisfy the Selinuntines. Egesta, in her despair, appealed to Carthage, who sent a sort of armed commission at first, followed in 409 B.C. by Hannibal the son of Gisco's great army of a hundred thousand men, which, in eight days, conquered the whole city and territory of Selinus. Dionysius laid siege to Egesta in 397, but in vain. It continued an Elymian city till the time of Agathocles, who cleared out the Elymian aborigines with horrible tortures, and replaced them with a mixed population of Greeks. He renamed the city Dicæopolis, the city of righteousness, 307 B.C. The city joined Pyrrhus, the King of Epirus; and in 262, of its own accord, slew its Carthaginian garrison

and joined the Romans. Whether or not its old inhabitants had returned, the citizens gave themselves out for Trojans, and were received by the Romans as brethren and equals. The Romans changed the city's name to Segesta, because of the likeness of the word *Egesta* to the word *Egestas* (want). When Sicily became a Roman province, Segesta was made a *civitas libera* and *immunis sine fœdere*. See Romans at Segesta. It afterwards received the lower franchise of Latium. The date of its destruction is unknown. We know that it lasted to the fourth century A.D., but had disappeared before the Norman Conquest in the eleventh.

**Acestes.** An eponymous hero, son of the river Crimesus and a Trojan girl, invented by Virgil to account for the name Egesta-Segesta. Virgil describes the foundation of the city in the Fifth *Æneid*. Acestes does various odd jobs all through the *Æneid*. In it, 711-718, Nautes suggests to Æneas —

"You have Trojan Acestes of divine original — admit him the partner of your counsels, and unite yourself to him your willing friend, to him deliver up such as are supernumerary now that you have lost some ships. choose out those who are sick of the great enterprise, and of your fortune, the old with length of years oppressed, and the matrons fatigued with the voyage, select the feeble part of your company and such as dread the danger, and, since they are tired out, let them have a settlement in these territories: they shall call the city Acesta by a licensed name."

And a little later on, lines 746-758, he says: "Forthwith he calls his followers, and first of all Acestes, and informs them of Jove's command, and of the instructions of his beloved sire, and of the present settled purpose of his soul. No obstruction is given to his resolution; nor is Acestes averse to the proposals made to him. They single out the matrons for the city and set on shore as many of the people as were willing, souls that had no desire of high renown. Themselves renew the benches and repair the boards half-consumed by the flames, fit oars and cables to the ships; in number inconsiderable, but of animated valour for war. Meanwhile Æneas marks out a city with the plough and assigns the houses by lot — here he orders a second Ilium to arise, and these places to be called after those of Troy. Trojan Acestes rejoices in his new kingdom, institutes a court of judicature; and, having assembled his senators, dispenses laws to his subjects."

**Æneas.** See preceding paragraph. According to Virgil, joint founder of Segesta with Acestes.

**Agathocles of Syracuse.** See History. Rooted out the old Elymian element at Segesta with horrible tortures.

**Athenian Alliance.** See History. It was the cause of the war between Athens and Syracuse. The Athenian missions went to Segesta in 427 B.C. and 415 B.C.

"For the Segestans had recourse to the following contrivance, at the time when the first envoys of the Athenians came to them to see the state of their funds. They took them to the Temple of Venus at Eryx, and showed them the treasures deposited there, consisting of bowls, wine ladles, censers, and other articles of furniture in no small quantity; which being made of silver, presented, with a value really trifling, a much greater show of wealth. And in their private receptions of the triremes' crews, having collected the cups, both of gold and silver, that were in Segesta itself, and borrowed those in the neighbouring cities, whether Phœnician or Grecian, they brought them to the entertainments as their own. And thus, as all used pretty nearly the same, and great numbers of them were everywhere seen, it created much astonishment in the Athenians from the triremes: and on their arrival at Athens they

spread it abroad that they had seen great wealth." (Thucydides, translated by Dale.)

"The opinion of Nicias was that they should sail to Selinus with all their forces, that being the object for which they had, most of all, been sent : and in case of the Segestans supplying money for the whole armament, that then they should determine accordingly ; otherwise, that they should beg them to give provisions for their sixty ships, the number which they had asked for ; and remaining there should bring the Selinuntines to terms with them, either by force or by treaty." (Diodorus, translated by Booth.)

**Carthaginians.** See History. When the Athenians were conquered by Syracuse, the Selinuntines, who had been the cause of their seeking the Athenian alliance, oppressed them mightily. The Segestans tried to buy them off with the cession of the territory which had been the cause of the dispute, but nothing less than the utter abasement of Segesta would satisfy the Selinuntines, so Segesta invited the aid of Carthage, which did better than Athens, for Hannibal, the son of Gisco, came at the head of a hundred thousand men in 409 B.C. and wiped Selinus off the face of the earth. After this Segesta was off and on a Carthaginian city.

**Cicero.** We learn much of ancient Segesta from Cicero. He says :—

"Segesta is a very ancient town in Sicily, O judges, which its inhabitants assert was founded by Æneas when he was flying from Troy and coming to this country. And accordingly the Segestans think that they are connected with the Roman people, not only by a perpetual alliance and friendship, but even by some relationship. This town, as the state of the Segestans was at war with the Carthaginians on its own account and of its own accord, was formerly stormed and destroyed by the Carthaginians, and everything which could be any ornament to the city was transported from thence to Carthage.

"There was among the Segestans a statue of Diana of brass, not only invested with the most sacred character, but also wrought with the most exquisite skill and beauty. When transferred to Carthage it only changed its situation and its worshippers ; it retained its former sanctity. For on account of its eminent beauty it seemed, even to their enemies, worthy of being most religiously worshipped. Some ages afterwards, Publius Scipio took Carthage, in the third Punic war ; after which victory . . . he summons all the Sicilians, because he knew that during a long period of time Sicily had repeatedly been ravaged by the Carthaginians, and bids them seek for all they had lost, and promises them to take the greatest pains to ensure the restoration to the different cities of everything which had belonged to them. . . .

"At that time the same Diana of which I am speaking is restored with the greatest care to the Segestans. It is taken back to Segesta ; it is replaced in its ancient situation, to the greatest delight and joy of the citizens. It was placed at Segesta on a very lofty pedestal, on which was cut in large letters the name of Publius Africanus ; and a statement was also engraved that 'he had restored it after having taken it to Carthage.' It was worshipped by the citizens ; it was visited by all strangers ; when I was quæstor it was the very first thing they showed me. It was a very large and tall statue with a flowing robe, but in spite of its large size it gave the idea of the age and dress of a virgin ; her arrows hung from her shoulder, in her left hand she carried her bow, her right hand held a burning torch. . . .

"He commands the magistrates to take the statue down and give it to him ; and declares to them that nothing can be more agreeable to him. But they said that it was impossible for them to do so. . . .

"See now with what religious reverence it is regarded. Know, O judges,

that among all the Segestans none was found, whether free man or slave, whether citizen or foreigner, to dare to touch that statue. Know that some barbarian workmen were brought from Lilybæum; they at length, ignorant of the religious character of the image, agreed to take it down for a sum of money, and took it down. And when it was being taken out of the city how great was the concourse of the women! How great was the weeping of the old men! Some of whom even recollected that day when that same Diana, being brought back to Segesta from Carthage, had announced to them, by its return, the victory of the Roman people. How different from that time did this day seem! Then the general of the Roman people, a most illustrious man, was bringing back to the Segestans the gods of their fathers, recovered from an enemy's city; now a base and most profligate prætor of the same Roman people was taking away, with the most nefarious wickedness, those very same gods from a city of his allies. What is more notorious throughout all Sicily than that all the matrons and virgins of Segesta came together when Diana was being taken out of their city? That they anointed her with precious unguents? That they crowned her with chaplets and flowers? That they attended her to the borders of their territory with frankincense and burning perfumes? If at the time you, by reason of your covetousness and audacity did not, while in command, fear these religious feelings of the population, do you not fear them now, at a time of such peril to yourself and to your children? What man, against the will of the immortal gods, or what god, when you so trample on all the religious reverence due to them, do you think will come to your assistance? Has that Diana inspired you, while in quiet and leisure, with no religious awe; she who, though she had seen two cities, in which she was placed, stormed and burnt, was yet twice preserved from the flames and weapons of two wars; she who, though she changed her situation owing to the victory of the Carthaginians, yet did not lose her holy character, and who, by the valour of Publius Africanus, afterwards recovered her old worship, together with her old situation? And when this crime had been executed, as the pedestal was empty, and the name of Publius Africanus carved on it, the affair appeared scandalous and intolerable to every one, that not only was religion trampled on, but also that Caius Verres had taken away the glory of the exploits, the memorial of the virtues, the monument of the victory of Publius Africanus, that most gallant of men. But when he was told afterwards of the pedestal and the inscription, he thought that men would forget the whole affair, if he took away the pedestal which was serving as a sort of signpost to point out his crime. And so by his command, the Segestans contracted to take away the pedestal too; and the terms of that contract were read to you from the public registers of the Segestans at the former pleading."

**Coins.** Some early coins of Segesta, about 480 B.C., according to Mr G. F. Hill, like those of Eryx, bear the hound, the form taken by the River Crimæus at his union with the nymph Segesta. On the reverse is a female head representing the nymph and an Ilyrian inscription "SAGESTATIB." Behind the hound are three ears of barley also used at Eryx, showing that they adopted Segesta types. Later coins have the river god as a shepherd accompanied by a dog, and a four horse chariot, whose driver holds the three barley ears on the reverse. Mr Hill thinks the Greek coins of Segesta ceased 409 B.C. Some Roman coins of Segesta represent Æneas carrying his father Anchises from the ruins of Troy, alluding, of course, to the legend of the Trojan foundation of Segesta. Some of these bear the head of Augustus on the reverse.



**Diana.** The great Temple of Segesta (q.v.), see below, was dedicated to Diana. For the famous image of Diana see under Cicero, above.

**Dicaëopolis.** When Agathocles had rooted out of Segesta with horrible tortures the Elymian aborigines, who had been there from time immemorial, he repopled the city with a mixed population of Greeks, and renamed it "Dicaëopolis"—"the city of righteousness," 307 B. C.

**Egesta.** The Greeks called Segesta, Egesta. But when the Romans came, and on the strength of their traditional Trojan origin, welcomed the Egestans as brothers and equals, they disliked the ill omened resemblance of the name Egesta to the Latin word *Egestas* (poverty or want). So they changed it to Segesta.



THE TEMPLE OF DIANA AT SEGESTA

**Elymians.** Egesta, like Eryx, was an undisputed Elymian city. Entella and Halicyæ (q. v.) were generally allowed to be Elymian also; but in any case the Elymians, the third and least known of the races whom we find in Sicily at the dawn of history, must have been very few compared to the Sikeliens and Sicanians. Their cities were of such tremendous natural strength that they managed to exist, unless we are to think that originally they were more widely spread, and driven out of all except these almost impregnable fastnesses in the west of Sicily. All over Europe the weaker races retreated to western fastnesses. However that may be, no one has ever disputed that Eryx and Egesta were, when we first know them, inhabited by a distinct race. The Segestans themselves and the Romans identified the Elymians with the Trojans. Pausanias mentions the Elymians once when he says that Pentathlos and his Chidians founded Lipari when they were driven out of the city on Cape Pachynum, in Sicily, by the Elymi and Phœnicians. We know from other sources that these Elymians were Segestans, at that time at war with Selinus. But Pausanias, in the often-quoted passage (V. xxv. 6), says: "Sicily is inhabited by the following races: Sicanians, Sikels, and Phrygians, of whom the first two crossed into it from Italy, but the Phrygians came from the river Scamander and the district of the Troad. These Phrygians of his

are, of course, the Elymians. Virgil, as usual, invents an eponymous hero, Elymus, whom we find in the Fifth *Æneid*. But he was always wise after the event. He invented origins, he did not discover them. Agathocles murdered the adult Elymians and sold the women and children into slavery into Italy, but they must have returned in some degree for the Romans to confer such privileges upon Egesta.

**Eryx, connection of Egesta with.** Eryx, like Egesta, was an Elymian town. Eryx helped Egesta against the Selinuntines and the Cnidians of Pentathlos, 580 B.C. Egesta helped Eryx to defeat Dorycus, q.v. (see General Index), and Eryx lent Egesta the superb silver gilt treasures of her great Temple of Venus to impress the Athenians with the idea of their wealth when the Egestans were seeking the alliance of Athens.

**Garibaldi.** Garibaldi's first battle in Sicily, Calatafimi, was fought, as it were, under the shadow of the Temple of Segesta.

**Goethe on Segesta.** Goethe visited the Temple of Segesta on April 20th, 1787. He has not one word to say of its beauty. The only feature which he mentions with any commendation is the restoration, and his remarks upon the theatre show what claims he has to be considered a man of taste. "The whole is built of a limestone, very similar to the travertine; only it is now much fretted. The restoration which was carried on in 1781 has done much good to the building. The cutting of the stone, with which the parts have been reconnected, is simple, but beautiful. The large blocks standing by themselves, which are mentioned by Riedesel, I could not find; probably they were used for the restoration of the columns. The site of the temple is singular; at the highest end of a broad and long valley, it stands on an isolated hill. Surrounded on all sides by cliffs, it commands a very distant and extensive view of the land, but takes in only just a corner of the sea. The district reposes in a sort of melancholy fertility. . . The wearisomeness of winding through the insignificant ruins of a theatre took away from us all the pleasures we might otherwise have had in visiting the remains of the ancient city." (Cf. Cardinal Newman's remarks on Segesta, below.)

**Lamia of Segesta.** A purple-worker mentioned by Cicero as receiving commissions from Verres. "There is a woman, a citizen of Segesta, very rich and nobly born, by name Lamia. She having her house full of spinning-jennies, for three years was making him robes and coverlets, all dyed with purple."

#### Medieval remains.

**Newman, Cardinal.** In 1833, John Henry Newman, afterwards Cardinal, was in Segesta. He drove from Alcamo to Calatafimi, thirty-three miles, and rode from Calatafimi to Segesta on a mule. Verres himself hardly stands in greatest contrast to Newman than Goethe. Newman was enchanted with Segesta.

"I recommended a slight 'refection,' as Lady Margaret would say, before starting with our mules; so, after an egg or two, we set off for the Temple, which is four miles off, and which came in sight suddenly after we had advanced about a mile. Oh, that I could tell you one quarter what I have to say about it! First, the surrounding scene on approaching it is a rich valley—now, don't fancy valleys and hills as in England; it is all depth and height, nothing lumpish—and even at this season the colouring is rich. We went through groves of olive covered with ruins. We wound up the ascent—once, doubtless, a regular road to the city gate—and, on surmounting the brow, we saw what we had seen at a distance (and what we saw also afterwards at the



end of a long valley on leaving the plain of Castel-a-mare for Palermo), the Temple. Here the desolation was a striking contrast to the richness of the valley we had been passing. On the hill beyond it there were, as on our hill, ruins, and we conjectured they might mark the site of the Greek town ; but on the circular hill there was nothing but a single Temple. Such was the genius of ancient Greek worship—grand in the midst of error, simple and unadorned in its architecture. It chose some elevated spot, and fixed there its solitary witness, where it could not be hid. I believe it is the most perfect building remaining anywhere—Doric ; six gigantic pillars before and behind, twelve in length, no roof. Its history is unknown. The temples of later and classical times have vanished—the whole place is one ruin except this in the waste of solitude. A shepherd's hut is near and a sort of farmyard—a number of eager dogs—a few rude, intrusive men, who would have robbed us, I fancy, if they dared. On the hill on which the theatre stood was a savage-looking bull prowling amid the ruins. Mountains around Eryx in the distance. The past and present ! Once these hills were full of life ! I began to understand what Scripture means when speaking of lofty cities vaunting in the security of their strongholds. What a great but ungodly sight was this place in its glory ! And then its history, to say nothing of Virgil's fictions. Here it was that Nicias came ; this was the ally of Athens. What a strange place ! How did people take it into their heads to plant themselves here ?”

And elsewhere he writes that in all Sicily “the chief sight has been Egesta (Segesta), its ruins, with its temple. Oh wonderful sight !—full of the most strange pleasure. Strange, from the position of the town, its awful desolation, the beauty of the scenery—rich even in winter—its historical recollections, by contrast with the misery of the population, the depth of squalidness, and brutality by which it is surrounded. It has been a day in my life to have seen Egesta !” (*The Letters and Correspondence of J. H. Newman*, edited by Mrs. Mozley. Longmans, second edition, vol. i., p. 307).

**Punic War, First.** See History.

**Pyrrhus.** The Egestans voluntarily joined Pyrrhus in his march on Eryx.

**Romans at Segesta.** In 262 B.C. the people of Egesta massacred the Carthaginian garrison and joined the Romans. Agathocles had expelled all the Elymians. They may have returned, or the new inhabitants may just have taken on the traditions of the place. In any case, the Romans received them as Trojans. Later on, when Sicily became a Roman province, Segesta (for change of name see above, under Segesta) was one of the five *civitates liberae et immunes sine federe*, i.e. exempt from tribute to Rome and keeping a free local administration. Augustus gave Segesta the lower franchise of Latium. Under the Republic, before Sicily became a province, its inhabitants were treated almost as brothers by Romans. Scipio Africanus restored the great brass image of Diana, which had been carried from its temple to Carthage. Segesta suffered greatly by the depredations of Verres. See under Verres and Cicero. The Romans altered the theatre (q.v.), and there are remains of various Roman buildings among the ruins of the city.

**Temple.** The temple is a hexastyle peripteral temple with thirty-six columns, standing high up on a mountain in an incomparable position. The river Crimesus runs below. The Temple is 61 metres long and 26·30 wide. The columns, which are some of them repaired, are 9·50 metres high, 1·90 in diameter, and at intervals of 2·50. Although not the largest, it is the most impressive temple in Sicily, because of its perfect condition, its elegance and lightness, and its solitary majestic situation. Goethe (p. 259, Bohn's trans.) says : “The temple of Segesta was never finished ; the ground around it was

never even levelled, the space only being smoothed on which the peristyle was to stand. For in several places the steps are from 9 to 10 feet in the ground, and there is no hill near from which the stone or mound could have fallen. Besides, the stones lie in their natural position, and no ruins are found near them." It was dedicated, as we learn from Cicero's *Verrés*, to Diana. See above, under Cicero.

**Theatre, Græco-Roman.** One of the most important in Sicily, cut in the living rock with a diameter of 63 metres (that of Syracuse is 130 metres in diameter), with tiers of seats separated by a præcinctum and divided into seven blocks. The fine entrance wall is preserved with two entrances. Inside the theatre, which enjoys a magnificent view, according to the Greek custom, are many remains of antique buildings. For Goethe's childish comment on the theatre see above.

The last row of the lower seats is furnished with a back, a feature which is not observable in any other theatre in Sicily, behind which is a præcinctum which divides the auditorium into two parts. The lower is perfectly preserved, while the upper is much wasted. The part of the theatre opposite the rock is supported by piers of mortared stone. Only the foundations remain of the *scena*, and at the sides are seen the lower parts of two sculptured satyrs. There is a memorial to some person whose name is given in Greek letters, whom the citizens wished to honour. There are pieces of columns and friezes and cornices lying about.

**Virgil** describes the foundation of Segesta in the Fifth *Æneid*. See above, under *Acestes*.

**Walls of the city.** There are some remains of the ancient walls.

## THINGS OF SELINUNTE

SELINUNTE is best visited in the winter or spring; it is malarious at times. There is no modern city, but the director of the museum has a house here, and Sig. Florio has a *baglio*, in both of which strangers are sometimes accommodated, though they generally have to go to the *tonnaro* or a *locanda* near the shore. Practically strangers never stay there. They sleep at Castelvetro, which is only an hour or two's drive, and spend the day at Selinunte. The name Selinunte is hardly altered from the ancient Selinus, generally identified with the wild parsley, though Freeman calls it wild celery (*selinon*). See General Index. The wild parsley is found in great quantities here round the dried-up bed of the harbour.

Selinunte is  $7\frac{1}{2}$  miles from Castelvetro Stat. on the Palermo-Trapani line. It is on the road to Sciacca, which is about twice the distance. With a motor-car Sciacca would be the best point to stay at for studying Selinunte, whose enormous mass of ruins affords much food for the antiquary. It stands on three hills close by the sea on the south coast, midway between Girgenti and Mazzara.

It was founded by Megara-Iblea 628 B.C. Baedeker speaks of its ruins as the grandest ancient temples in Europe. Thucydides says: "The Megareans, after inhabiting it two hundred and forty five years, were expelled from their city and country by Gelo, tyrant of Syracuse. Before their expulsion, however, a hundred years after their settlement, they founded Selinus, having sent Pamillus for the purpose, who came from Megara, their mother city, and joined them in founding it. The great Athenian armament, which perished in

Sicily, was sent against Selinus." Thucydides (Book VI. lvii.) says : " The opinion of Nicias was that they should sail to Selinus with all their forces, that being the object for which they had, most of all, been sent ; and, in case of the Segestans supplying money for the whole armament, that then they should determine accordingly ; otherwise, that they should beg them to give provisions for their sixty ships, the number which they had asked for ; and, remaining there, should bring the Selinuntines to terms with them, either by force or by treaty." 580 B.C. the Selinuntines and their allies from Cnidos and Rhodes under Pentathlus were defeated by the Egestans and Phœnicians. Pentathlus forsook his colony near Cape Pachynum to found a new colony at Lipara (q.v.). 416 B.C. happened the dispute between Selinus and Segesta mentioned by Thucydides, which caused the invasion of Sicily by the Athenians. When the Athenians were defeated the Selinuntines turned on little Segesta. Not content with receiving the lands which had been in dispute, they aimed at nothing short of the subjection of Segesta. The Segestans appealed to Carthage, who sent a small expedition, followed in 409 B.C. by a great army of 100,000 men under Hannibal, the grandson of the Hamilcar who was defeated and killed in the supreme Battle of Himera, 480 B.C.

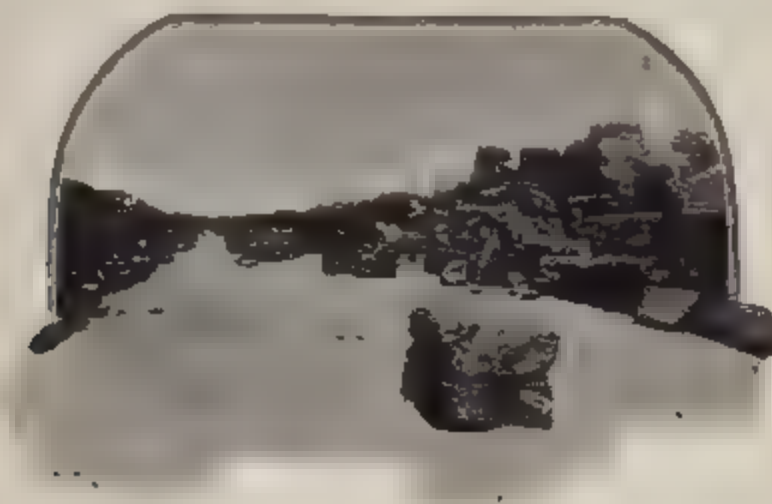
The Selinuntines were old allies of Carthage. They sent a contingent of cavalry, which arrived too late to fight at Himera, but that did not avail them ; and the Syracusans, to whom they appealed for aid, voted it, but did not send it. In eight days Selinunte, which was not prepared for war, was taken and razed to the ground. How effectually can be seen to this day, when we are at a loss whether to account the destruction of this and the other temple to the Carthaginians or to an earthquake. Sixteen thousand of the sixty thousand citizens were slaughtered in the sack ; five thousand, mostly women and children it may be supposed, were sent as slaves to Carthage. A few armed men cut their way through to Acragas. Of the remainder, many probably disappeared into the interior, as was the way of routed armies in Sicily. Armies could not operate there. The Sikels very likely welcomed them, from their knowledge of the useful arts. This might account for the Hellenising of the Sikels, who eventually became indistinguishable from the Sikeliot Greeks. When Dionysius made his treaty with Carthage Selinus was left to the invader, and the same thing happened in the treaties between Timoleon and Carthage, and again in the treaty between Agathocles and Carthage. In the war against Athens the Selinuntines joined Gylippus, and in 412 B.C., when the Athenians in Sicily had been conquered, Selinus, as well as Syracuse, sent ships to operate with the Peloponnesian fleet against Athens itself. In 276 B.C. it welcomed Pyrrhus.

About 250 B.C. the Carthaginians destroyed Selinus again, to prevent it falling into the hands of the Romans, and transferred its inhabitants to Lilybæum. It seems never to have been rebuilt. Pliny mentions it, but Strabo distinctly classes it with cities which were wholly extinct. Ptolemy does not even mention it, though he mentions the river Selinus. (Smith's *Dictionary of Greek and Roman Geography*.) Hermocrates, while exiled from Syracuse, refounded Selinunte on a small scale, two years after its destruction in 409.

**Acropolis.** The main part of the ruins of Selinunte lie in the Acropolis. It is there that we find—

(1) *Temple C.* The Temple of Hercules, also attributed to Apollo. The older metopes of the Palermo Museum were found in this temple.

- (2) *Temple B.* Contains some of the best examples of Greek temple colouring.
- (3) *Temple A.*
- (4) *Temple D.*
- (5) *Byzantine and other tombs.*
- (6) *Main street in the Acropolis*, bordered by foundations of houses leading to splendid gateways.



THE MAIN STREET OF THE ACROPOLIS

The fortifications of Hermocrates lie to the north of the Acropolis. Their three fine towers, or bastions, and underground passaging prove Hermocrates to have been a great military architect like his son-in-law Dionysius. The necropolis occupies the seaward half of a low rocky hill and has a very fine gateway on the north side.

**Æsculapius.** Some of the Selinuntine coins bear a cock in allusion to the aid given by Æsculapius against the fever caused by the marshy site.

**Angell**, one of the two English architects who discovered the famous Selinunte metopes in 1823. See General Index.

**Antiques.** There are more Greek antiques dug up at Selinunte than in any place in Sicily. Thirty-seven thousand lamps had been found there before 1896. On one occasion eight thousand were dug out in three days. The heads of small archaic terra-cotta figurines are also extremely numerous, and not a few perfect figures have been taken out, besides bronzes, ancient Phœnician beads, and jewellery. Some of them are kept in the local museum, others in the vaults of the Palermo Museum, and the best of them are in a room near that which contains the Mazzara Vase at the Palermo Museum. Poor specimens are taken down in little trolleys and dumped by the seashore. Many charming specimens are to be found more or less damaged in these refuse heaps. But antiques cannot be purchased at Selinunte like they can at Girgenti.

**Byzantine.** There are a quantity of Byzantine tombs, houses, etc., to be found in the Acropolis. They are mostly very inferior. The tombs look like a cross between cromlechs and altar tombs made out of paving stones. It was a settlement of refugees fortifying themselves against the Saracens in the ruins of the ancient city. They used classical fragments. Their work can easily be recognised by the rude crosses cut on the stones.

**Campobello di Mazzara.** Near here are the quarries of Kusa from which the stones for the temples of Selinunte were hewn. Some of them are lying there still. They were waiting to be transported when the city was destroyed.

**Carthaginians.** Selinus was a Carthaginian city for about a century and a half. See above, introductory paragraph.

**Cavallari, Prof.** See General Index. It was he who discovered the Temple of Hecate with its propylæa on the far side of the River Madiuni, where most of the antiquities are found.

**Coins.** The distinguishing feature of the early coins of Selinus is the selinon leaf, which looks like a triple thistle. Later, there is a tetradrachm with Apollo and Diana driving in a chariot shooting arrows against the malaria, with the river-god Selinus on the reverse sacrificing between a cock and a bull, the former belonging to Æsculapius. This also has the selinon leaf on it. There is another coin with a reverse rather like this, but a man and a horse on the obverse. Both coins, according to Mr. G. F. Hill, refer to Empedocles driving away malaria. The river-god occurs on another coin with a four-horse chariot on the obverse. Mr. Hill points out that the people of Solunto (Solous), the Solontinoi, had a coin deliberately copied from the ordinary Selinuntine type to gain currency for their less-known coinage. Selinunte had no coins after its great destruction in 409 B.C.

**Corsairs, Saracen.** Great destruction in the ruins of Selinunte was caused by the Byzantines pulling down ancient buildings to fortify themselves against the corsairs.

**Destruction of Selinunte.** The way in which Selinunte was destroyed has furnished much discussion among antiquaries. The main destruction, of course, was by the Carthaginians, 409 B.C. ; and they again destroyed the fortifications at any rate about 250 B.C., when during the First Punic War they removed the inhabitants of Selinunte to Lilybæum to have a smaller line to defend. But it is not considered that the best temples were thrown down by them. This is generally attributed to earthquakes, though some maintain that the Carthaginians harnessed their captives with cables to the architraves of the temples and pulled them down. Two, at any rate, of the temples are so little destroyed that for a few thousand pounds they could be re-erected and be among the finest Greek temples in existence. "The whole of these six massive buildings now lie in a complete state of ruin, a work of evidently wilful destruction on the part of the Carthaginians, as the Temple of Segesta, not many miles distant, has still every column and its whole entablature quite perfect ; so it is impossible to suppose that an earthquake was the cause of the utter ruin at Selinus. Few or no marks of fire are visible on the stone blocks." (Prof. Middleton.)

**Diogenes, Laertius.** We owe some of our knowledge of ancient Selinus to Diogenes Laertius.

**Earthquakes.** See above, under Destruction of Selinunte.

**Empedocles** is said to have cured Selinus of malaria by filling up the harbour under the Acropolis.

**Excavations.** A good deal of excavation has been conducted in recent years in Selinunte by Profs. Salinas and Patricola. Photographs of the splendid new metopes exhumed by the former are given in Mr. Sladen's *In Sicily*. All the most important objects excavated at Selinunte are in the Palermo Museum. Attention was first drawn to the wonderful wealth of antiquities at Selinunte by the discoveries of two English architects, Messrs.



Angell and Harris, who in 1823 discovered the superb metopes now in the Palermo Museum, which are only excelled by those of the Parthenon and Olympia. See also Cavallari. Visitors can generally see some excavations going on.

**Florio's baglio.** A wine baglio, in the midst of the temples, belonging to Sig. Florio, with a picturesque well head in its courtyard. Carriages put up here, and doubtless visitors could be put up here if they had a proper introduction to Sig. Florio.

**Flowers.** Selinunte is one of the best places in Sicily for wild flowers. They sweep in a great flood over everything. The Sicilian daisies are particularly fine here. See chapter on Flowers.

**Fortifications.** After the Castle of Euryalus there are no Greek fortifications in Sicily to compare with those of Selinunte, especially those put up by Hermocrates, north of the Acropolis. The masonry at Selinunte is magnificent.

**Gate of the ancient city.** There is a very fine gate in the north wall of the Acropolis, and a postern cut out of the wall instead of built into it.

**Girgenti, connection with.** People sometimes drive from Girgenti through Sciacca to Selinunte and Castelvetro; and as motor-cars come in, this journey will constantly be made. The only means of getting from Girgenti to Selinunte by rail is to go the whole way to Palermo on the north side of the island, and back again to a place which is only about 30 or 40 miles from Girgenti, as the crow flies, on the south coast. Another very good way to go is to take the boat from Girgenti to Sciacca, and drive down from there about 16 miles—pursuing the journey to Castelvetro at night, and sending the carriage back from there.

**Gorgo di Cottone.** The name of the ancient harbour of Selinunte. Drained by Empedocles to dispel the malaria. Now a marshy valley, malarious at certain times of the year.

**Guides (custodi).** The best guide one can get at Selinunte is the custode of the temples; but the padrone, who lets carriages at Selinunte and generally drives himself, knows sufficient of the main features to satisfy the ordinary tourists.

**Hamilcar.** See above, under preliminary paragraph. The Selinuntines were his allies, but arrived too late for the Battle of Himera.

**Hannibal, the son of Gisco.** Captured Selinunte after eight days' siege, 409 B.C., and razed it to the ground. See General Index, under Hannibal.

**Harris.** See General Index. One of the two English architects who discovered the famous Selinunte metopes.

**Houses, Greek.** In the Acropolis along the main street are the remains of many ancient houses. They are not considered by scholars to be Greek. They are very small.

**Lamps, Greek.** More have been found at Selinunte than anywhere else of little earthenware lamps used by the Greeks, most of which are in the shape of flattened-out pears, with a handle at the broad end of the pear, and a little spout at the narrow end containing the strands of wick. In the top of the lamp is another hole for pouring in the oil. Sometimes they have two or more spouts. The majority of them are plain, but often of beautifully symmetrical form. Some of them are made in the shape of masks or ornamental bas-reliefs. At Selinunte we do not find the superb lamps decorated with grouped figures such as are being found at Myrina. They belong to a



later period than the Selinunte terra-cottas. More than 50,000 of them have been found at Selinunte.

**Madiuni, River.** The ancient Selinus. A muddy stream with a swampy mouth flowing between the Acropolis and the hill on which the new temple is situated.



VALLEY OF THE RIVER MADIUNI AT SELINUNTE

**Main street.** In the Acropolis are two large streets running north to south and east to west. The former is a very fine street, lined with ancient houses, and terminating in a splendid north gate.

**Malaria.** Selinunte has always been malarious. Empedocles drained the harbour under the citadel to cure it, but it is still malarious in hot weather.

**Mare Africano.** The sea, on whose shore Selinunte stands, is the Mare Africano.

**Metopes.** The best metopes from Selinunte come from the so-called Temple of Juno, known as Temple E, near Sig. Florio's baglio. The older metopes in the Palermo Museum were found in Temple C, variously attributed to Hercules and Apollo, which is in the Acropolis. The beautiful metopes exhumed by Prof. Salinas, the Rape of Europa and the Sphinx, were found near the north wall of the Acropolis.

**Middleton, the late Prof. J. H.,** of Cambridge, wrote the valuable articles on the Sicilian Temples in the present ninth edition of the *Encyclopædia Britannica*, dated 1879.

**Museum.** There is a small museum at Selinunte, but until recently, at all events, it was not open to the public, but used as a receiving house for the Palermo Museum.

**Patricola, Prof.** The head of the Conservazione dei Monumenti di Sicilia at Palermo has done a good deal of excavating at Selinunte.

**Pausanias** (VI. xix. 10) says: Selinus in Sicily was destroyed by the Carthaginians in war, but before this calamity befell them the people of Selinus dedicated a treasury to Zeus at Olympia. It contains an image of Dionysus, whereof the face, feet, and hands are made of ivory. He also mentions a village named Selinus in Laconia, and rivers of that name in Elis and Achaia.

**Salinas, Prof.** The learned antiquary at the head of the Palermo Museum (q. v.), who exhumed the beautiful Selinuntine metopes of the Sphinx and the Rape of Europa, now in the Palermo Museum. See General Index.

**Saracens.** The Saracens fortified themselves in the ruin of Selinunte, which was one of the last places where they held out against King Roger, 1072. According to Baedeker they called the place Rahl el Asnam, or "Village of the Idols."

**Segesta.** Selinunte had wars with Segesta 580 B. C., when she and her ally Pentathlus of Cnidus were defeated by them. It was a war between Selinunte and Segesta that led to the Athenians being invited to aid the Segestans in 415 B. C., and a fresh war with Segesta which led to the Egestans invoking the aid of the Carthaginians.

**Statuettes, terra-cotta.** A great number of heads of Greek terra-cotta statuettes about a foot high, and not a few complete figures have been found. They belong mostly to the fifth century before Christ, and are of an archaic pattern. See under Earthenware, General Index.

**Streets, ancient.** The Acropolis is laid out in streets, two of which have been traced for their entire length from wall to wall.

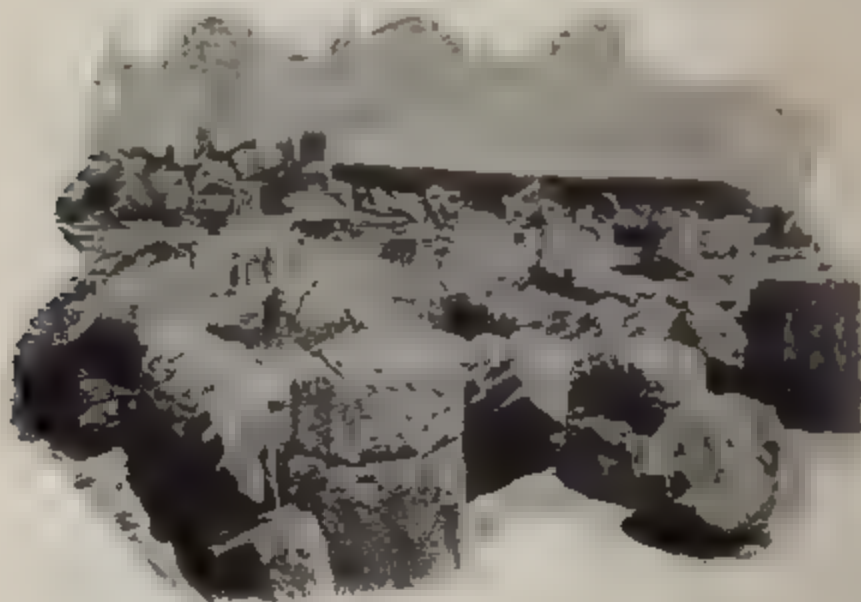
**Temples.**—It has never been satisfactorily proved whether the temples were destroyed by the Carthaginians or by an earthquake. All the temples except one were correctly orientated, and that one, attributed to Pollux, belonged to a pair of temples. We have ample evidence that the temples at Selinunte were highly decorated with colour. Prof. Middleton says: "One remarkable peculiarity in their technique is that the nude parts of the female figures (heads, feet, and hands) are executed in white marble, while the rest of the reliefs are in the native grey tufa, which originally was covered with marble-dust stucco and then painted. The whole of the stone work of all the temples was treated in a similar way, and gives most valuable examples of early Greek coloured decoration. Recent excavations at Selinus have shown that in many cases the cornices and other architectural features were covered with moulded slabs of terra-cotta, all richly coloured." Those who are unable to

go to Selinunte will find good examples of the colouring in the Museum at Palermo.

*Temple A.* In the Acropolis.

*Temple B.* Also in the Acropolis, the temple where the polychromatic colouring is found.

*Temple C.* Attributed to Hercules or Apollo. "Some of the columns on the seaside are monoliths. On the land side they are all formed of drums. The oldest of the famous metopes at Palermo were taken from this temple. All the columns have fallen as they stood—architraves and all. Those on the seaside fell inwards, those on the landside outwards. It is wonderful to see



RUINS OF TEMPLE C

column, capital and architrave, cornice, triglyph and metope lying there as if they were waiting for a steam crane to put them up again; and on the stone flags in front of the temple are the rut-marks of the chariots." (Douglas Sladen, *In Sicily*.)

*Temple D.* Also in the Acropolis. Attributed to Jupiter Agorius. Length, 65·81 metres; width, 28·13.

*Temple E.* Attributed to Juno. From this temple was taken the best metopes in the Palermo Museum, of which Prof. Middleton says:—

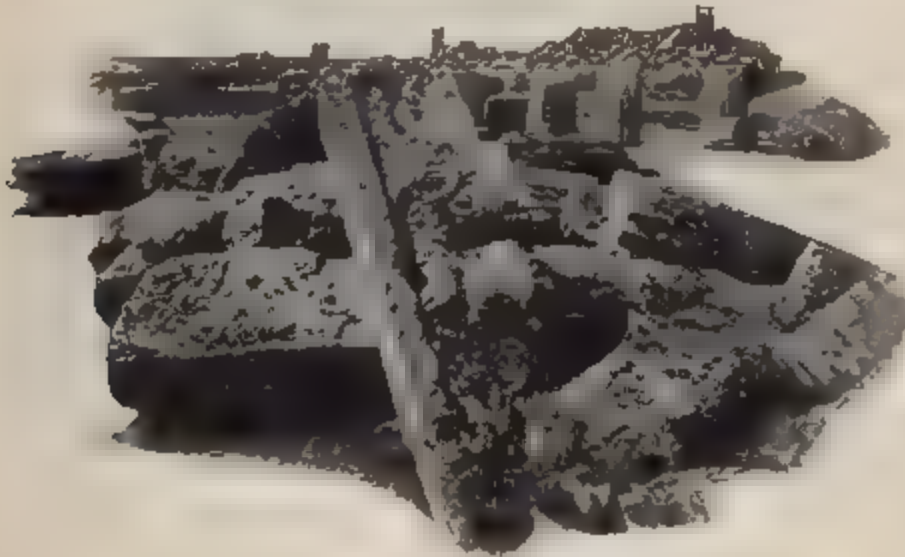
"The sculptured metopes of Temple E are of extraordinary beauty and interest, and appear to date from the finest period of Greek art—the age of Phidias, or perhaps that of Myron. The chief subjects are Zeus and Hera on Mount Olympus, Artemis and Actæon, and Heracles defeating an Amazon. They are of the noblest style, simply and highly sculptural in treatment, and full of grace and expression."

"There are still three columns standing in one corner on the south side, but the rest of the temple, though prostrate, is in such order that Murray says it looks as if the pieces had been arranged ready for construction, unless Hannibal, as I have said, simply tied cables round the superstructure and made the captive Selinuntians, harnessed in hundreds, drag them down. Or

was it due to the geometrical destructiveness of an earthquake?" (Douglas Sladen, *In Sicily*.)

The peristyle consisted of thirty-eight columns with flutings but no bases. The portico had two columns and the pronaos had two with pilasters. The length of the temple was 69.3; the depth, 27.61 metres. It was in this temple that the exquisite metopes in the Palermo Museum were taken. The ruins of this temple form a little mountain of magnificent blocks of stone, among which are ruined columns and capitals, and other pieces of superbly carved masonry. In a little hill to the east, crossing the valley on the way to the Acropolis, there are the remains of the building identified with the theatre of Selinunte.

*Temple F, Minerva.* Surrounded by a peristyle of thirty-six columns, with Doric capitals and eighteen flutings, but no bases. There were fourteen columns showing on each side, and six at each end. The double portico was



RUINS OF TEMPLE F

supported by a row of four columns, which started at the third column of the sides. The cella was narrow, the peristyle wide. The form of the pronaos was quadrilateral and the treasury was in the naos. The cornice of this temple had a frieze of green, red, and yellow colouring.

*Temple G* (Temple of Jupiter Olympus). "The largest peripteral temple of the whole Hellenic world, being almost exactly the same size as the enormous pseudo-peripteral Oympeium at the neighbouring city of Girgenti." (Middleton.)

It is 113 metres long, and 53.42 metres wide. One column exists entire to show us the vast height of the temple. For vastness, magnificence, and solidity, it was only excelled by two temples in Greece, Italy, Egypt, and Asia Minor, that of Diana at Ephesus, and that of Jupiter Olympus at Girgenti. In 1871, in making some excavations, a Greek inscription in very large letters was found, which was considered the most important found in Sicily. On it are mentioned many divinities with particular epithets, in gratitude for a victory gained by the Selinuntians, and a peace made by their enemies. This gives a name of the temple as the Apollonion.

**Temple H.** Across the Madiuni. The only Sicilian temple with a propylæa. Discovered by Cavallari, and excavated by Profs. Salinas and Patricola. There are various altars and other buildings scattered between it and the propylæa, which was at first thought to be a separate temple. Baedeker attaches the name of Megaron of Demeter to the main temple, the name "Temple of Hecate" being attached to the propylæa.

**Theron, tyrant of Selinunte,** the son of Miltiades. He seized the tyranny by the aid of three hundred slaves granted to him to go out and bury the dead after a battle. This was after the affair of Pentathlus, 579 B.C.

**Theatre.** The building identified with the ruins of the theatre is mentioned under Temple E above.

## THINGS OF SOLUNTO

SOLUNTO is ten miles from Palermo and about a mile from the S. Flavia Stat. It stands on the top of Monte Catalfano, conspicuous as forming part of the kneeling camel at the southern end of the Bay of Palermo. It has received its name of "The Sicilian Pompeii," because a whole city of little houses, like Pompeii on a small scale, has been exhumed from the mountain-side. It was founded by the Phœnicians in prehistoric times, doubtless as an outpost fortress to command the approach to the great city which is now Palermo. The name of Hiram, King of Tyre, who was King Solomon's admiral, is associated with its remains. There are many sepulchres and catacombs in the rocks below. According to Freeman it comes from the word Sela, used for a rock in the Old Testament. It submitted to Pyrrhus, King of Epirus, and though a Phœnician city, joined the Romans of its own accord in the First Punic War. The ruins, except certain roads of sticky stone, on which you cannot slip, climbing the hill, and one Phœnician house, belong to the Roman period. When it was first discovered there were abundant remains both of public and private buildings to attest its former magnificence. This was in 1825, but there were occasional small finds and rumours thirty years before, and it was on these that I based the archæological aspirations of the Prince of Favara in *The Admiral*. In 1825 the fact of there being a Sicilian Pompeii was placed beyond all doubt by the discovery of the great statue of Jupiter, of two exquisite stone candelabra, and, later, of the famous archaic figure of Isis. (Douglas Sladen, *In Sicily*.)

**Altar, sacrificial.** There is a sacrificial altar consisting of a slab cut out of the rock supported by two carved upright slabs.

**Bakehouse.** There is a good bakehouse.

**Castello.** The castle which you see down by the shore near the modern Solanto, belongs to Prince Gangi.

**Cefalù, the view towards.** Solunto has a noble view of the sea and a host of small pyramidal mountains, which look like blue tents in the distance from Palermo. Prince Gangi's castle juts out in the foreground on a headland.

**Cistern.** There is a curious cemented cistern in a house on the main street, which has the virgin rock for its back wall, and is divided up by square piers and doorways, which once contained doors looking like the water-tight bulk-head of steamers.



**Coins.** Some of the Roman coins of a century B.C. had tunny fish on them. Solunto still has a considerable tonnara. Mr. G. F. Hill (ix. 15) shows a beautiful tetradrachm of Solunto, with a head of Persephone on one side and a four-horse chariot on the other, but admits it to be doubtful; and shows a curious bronze coin with a head, half human, half ram, on one side and a sea-horse on the other.

**Ginnasio (Gymnasium).** The beautiful temple-like building, of which the columns have been re-erected, one of the most charming artists' bits in Sicily, has been pronounced a gymnasium. It is the most conspicuous building in the place.



THE GINNASIO—THE SICILIAN POMPEII

**Guides.** The custode of the ruins is the best guide.

**Hiram, King of Tyre,** was, according to local tradition, the founder of Solunto. Solunto has three little ports at the foot of the rock, which may have accommodated his fleet.

**Isis, figure of.** The famous archaic figure of Isis in the Palermo Museum was found here in 1825.

**Jupiter, statue of.** The great statue of Jupiter, now in the Palermo Museum, was found here in 1825.

**Kfra.** The Phoenician name of Solunto, according to Mr. G. F. Hill.

**Mosaic floors.** Solunto is rich with mosaic floors in good condition.

**Phoenicians.** It used to be said that there were no Phoenician remains at Solunto, but a good many houses containing the tell-tale polygonal masonry have since been discovered. They are much the same size as the Greek houses at Selinunte. The streets which climb the hill are also said to be Phoenician. They are flagged with a very peculiar stone, intensely hard, but as sticky as indiarubber to the tread. If it were not for this stone, it would be impossible to walk on paved streets at such an incline.

**Ports.** At the foot of Monte Catalfano are a couple of tiny ports, S. Elia and Porticelli, corresponding to the two little ports of Monte Pellegrino, which



served Hamilcar when he was entrenched in the city of Ercta. These, not the modern Solunto, would be King Hiram's ports.

**Roads, flagged.** There are two kinds of flagged roads at Solunto—the ordinary Roman flagged roads, which run along the face of the mountain horizontally, and the curious Phœnician flagged roads alluded to in the preceding par. The Roman streets are all horizontal.

**Roman houses.** There are plenty of Roman houses at Solunto, but none of them with very high walls. There are some good mosaic floors.

**Roman streets.** See above, under Flagged Roads.

**Solunto.** The modern town, which like the ancient Solous has an important tonnara, is situated down by the seashore a mile or two from the ancient town. See under Ports.

**Terra-cotta figurines.** The most beautiful figurines found in Sicily are those now in the Palermo Museum found at Solunto. They are highly coloured, and have the elegance of the Tanagra and Myrina figures. If they were not imported, they are of the highest interest, showing that in the corresponding period in Sicily there was the same feeling for elegance and luxury in terra-cottas as there was in the Tanagra of the Great Alexander's day. Perhaps we may yet find at Syracuse a treasure-trove of these late Greek terra-cottas. That luxurious and wealthy city is just the place where one would expect it.

**Tombs, near S. Flavia Stat.** The necropolis of Solunto is near the S. Flavia Stat., where you get out when you are visiting the city by train.

**Vegetation.** Monte Catalfano, on which Solunto stands, is covered with asphodels, and wild palms and prickly-pears.

**Walls.** The walls of Solunto have been traced, two miles in circuit.

**Zafferana, Monte,** which gives its name to the whole headland, really belongs to the head of the kneeling camel of the southern promontory of the Bay of Palermo. The hump upon which Solunto stands is properly Monte Catalfano.

## SYRACUSE

### HISTORY.

B.C.

- 734. Syracuse founded in Ortygia.
- 664. Syracuse founds Acræ.
- 644. Syracuse founds Casmenæ.
- 599. Syracuse founds Camerina.
- 540–450. Epicharmus of Syracuse, a comic poet.
- 734–486. Syracuse governed by the Gamori (aristocratic government).
- 486. Expulsion of the Gamori.
- 485. Gelon of Gela restores the Gamori to Syracuse.
- 485–478. Gelon tyrant of Syracuse.
- 480. Gelon and his allies defeat the Carthaginians at Himera on the same day as the Battle of Salamis.
- 478–467. Hiero I. (Gelon's brother) tyrant of Syracuse.
- 473–469. Pindar at the court of Hiero.
- 467. Simonides, the lyric poet, dies at Syracuse.
- 467–466. Thrasybulus, brother of Hiero, tyrant of Syracuse.
- 466–405. Democratic government.
- 415. The Athenians land on the opposite side of the harbour.
- 414. The Athenians commence to besiege Syracuse.

B.C.

- 413. Capture of the two Athenian armies.
  - 436-356. Philistus, the historian of Syracuse, lives.
  - 405-367. Dionysius I. tyrant of Syracuse.
  - 402. Syracuse the greatest city in Europe.
  - 397. Dionysius I. takes the Carthaginian fortress of Motya by storm.
  - 396. Syracuse besieged by Himilco the Carthaginian.
  - 367. Dionysius II. succeeds his father.
  - 357. Return of Dion.
  - 356. Dion expels Dionysius II.
  - 354. Dion dies.
  - 352. Hipparinus tyrant of Syracuse.
  - 346. Dionysius II. restored.
  - 344. Timoleon lands.
  - Dionysius II. exiled to Corinth.
  - 339. Timoleon defeats the Carthaginians at the Battle of the Crimesus.
  - 338. He abdicates.
  - 336. He dies.
  - 317-289. Agathocles tyrant of Syracuse.
  - 310-307. Agathocles besieges Carthage.
  - 315 (*circ.*). Theocritus born at Syracuse.
  - 288-279. Hicetas tyrant of Syracuse.
  - 284 (*circ.*). Theocritus goes to Alexandria.
  - 278-276. Pyrrhus master of Syracuse.
  - 270 (*circ.*). Theocritus returns to Syracuse.
  - 270-215. Hiero II., son of Hierocles, autocrator and King of Syracuse.
  - 287-212. Archimedes flourishes at Syracuse.
  - 264-241. First Punic War.
  - 263. Hiero recognised by the Romans as King of Syracuse, Acræ, Helorus, Neetum, Megara, and Leontini.
  - 215. Hieronymus King of Syracuse.
  - 214. Marcellus lays siege to Syracuse.
  - 212. Marcellus captures Syracuse.
  - 205. Scipio Africanus at Syracuse preparing for his conquest of Carthage.
  - 73-70. Verres Prætor in Sicily.
  - 70. Cicero's indictment of Verres.
  - 42-36. Sextus Pompeius master of Sicily.
  - 27. Sicily becomes the first senatorial province with Syracuse as its capital.
  - 21. Augustus sends a Roman colony to Syracuse.
- A.D.
- 44. St. Peter said to have been at Syracuse.
  - 62. St. Paul lands at Syracuse for three days.
  - 278. Syracuse sacked by the Franks.
  - 535. Recaptured by Belisarius from the Goths.
  - 555. Pope Vigilius dies at Syracuse.
  - 663-668. Syracuse capital of the Eastern Empire.
  - 668. The Emperor Constans murdered at Syracuse.
  - 827. Euphemius of Syracuse invites the Saracens into Sicily.
  - 878. Syracuse surrenders to the Saracens.
  - 1043. George Maniaces defeats the Saracens and builds the Castle of Maniace at the entrance of the harbour.
  - 1085. The Normans take Syracuse.
  - 1204. Syracuse taken first by the Pisans, then by the Genoese.
  - 1410. Queen Blanche besieged by Bernardo Cabrera.

## 492 SICILY THE NEW WINTER RESORT

- A.D.  
 1676. The great Dutch admiral, De Ruyter, defeated by the French off Augusta ; dies of his wounds at Syracuse, and is buried there.  
 1693. Many antique buildings at Syracuse destroyed by the great earthquake.  
 1729. A ship of Alexandria brings the plague to Syracuse.  
 1798. (July 20 to 22) Nelson at Syracuse watering his fleet for the Battle of the Nile.  
 1833. Cardinal Newman at Syracuse.  
 1837. Rising at Syracuse against the Bourbons.  
 1860. Syracuse freed from the Bourbons by an expedition of volunteers from Catania.  
 1865. Syracuse again becomes capital of the province.

### ITINERARY OF SYRACUSE

The researches of Fazello, Cluverius, Mirabella, Serradifalco, and Cavallari have cleared up the positions of the various quarters of the town, etc., beyond a doubt. The ancient city consisted of five quarters—Achradina, Neapolis, Tyche, Epipolæ, and the Island of Ortygia. But only Ortygia and a small portion of Achradina, known as the borgo of S. Lucia, are now inhabited.

By working very hard, Syracuse may be seen in four days. On the *first day*. See the Greek theatre, the Roman amphitheatre, the Ara (Altar of Hecatombs), Street of Tombs, the Necropolis on the Catania road with the so-called tomb of Archimedes, the Piscina, the Latomia del Paradiso, containing the ear of Dionysius, the Latomia di S. Venere, the Villa Landolina, the Latomia Casale, the old Norman church of S. Giovanni, the subterranean church of S. Marcian where St. Paul preached, the Catacombs of Syracuse (the best in the world), the Latomia dei Cappuccini, where the Athenian prisoners were confined, and the Convent of the Cappuccini, now a lazaretto.

*Second day*. Drive to the "second bridge," and make the excursion up the River Anapo, the only place where the papyrus still grows wild, to the Fountain of Cyane, behind which are prehistoric tombs. After that visit the ruins of the Temple of Jupiter Olympius and drive on past the harbour of Dasco, which played a great part in the siege by the Athenians, to Plemmyrium, the opposite headland of the Great Harbour. There are no traces of Athenian forts, but there are splendid ancient Greek potters' furnaces and the best prehistoric tombs near Syracuse. On the return see the Norman church and tombs of S. Lucia in the suburb of that name.

*Third day*. See the monuments in the city of Syracuse, the Gothic palaces, such as the Montalto, the Bellomo, the Lanza, the Daniele, the House of the Clock, the Opera Pia Gargallo, No. 8 and 17 Via Dione, the Miliaccio ; the Renaissance palaces, such as the Bosco, the Lantieri, and the former Leon d' Oro Restaurant ; the Cathedral, embodying the Temple of Minerva ; the Temple of Diana, the Gothic churches (q.v.), the Gothic Porta Marina, the ancient aqueduct, the Marina, the Castle of Maniace, the Fountain of Arethusa, the ancient ramparts, and the Museum with the famous Venus.

*Fourth day*. Drive to the Castle of Euryalus, the Belvedere, the Athenian fort of Labdalon, the Latomia del Filosofo, the Temple of Ceres and Prosperpine by the Campo Santo, and the Ipogeo Gallito in the morning. In the afternoon drive first to the ancient Palæstra (Bath of Diana). Then go along the Catania road to the Porta Catania, the Adito, the Scala Greca, the Camp

of Marcellus, the little harbours of Leon and Trogilus, noticing the magnificent view of Etna.

If a week be given to Syracuse, the city of the dead at Pantalica may be seen in a very long day's journey by taking the train to Lentini, and having a carriage and pair to meet you. Palazzolo takes two days' driving from Syracuse, but Melilli, or Thapsus and Megara, can be done in a day, and there is a daily steamer to Malta in six hours.

**Acetylene gas** is used both at the large hotels outside Syracuse and in quite small as well as large shops in the city of Syracuse.

**Achradina.** One of the five quarters of ancient Syracuse. In many ways the most important in ancient times, though it contains none of the great public buildings which have survived. Situated on a rock twenty or thirty feet high, so precipitous that a wall must in many parts have been unnecessary, it was, like Epipolæ, secure from malaria. At the same time, it adjoined the seat of government in Ortygia, and Tyche and Neapolis with their places of amusement and worship. The Achradina of to-day, with the exception of its latomias and its tombs and a few cisterns, contains nothing that goes back to classical times, except the niches from which tablets have been torn, foundations from which every vestige of building has disappeared, and the roads of virgin rock worn into deep ruts by the wheels of Greek chariots. The explanation of this is probably that the buildings of Achradina, in classical times, were like the buildings of Achradina to this day made of little boulders put together with incredible rapidity, and covered over with plaster. When the city was destroyed such buildings would resolve into their original elements of stone and sand and lime under the gradual ravages of the weather. On no other basis can one account for the extraordinary quantity of stones, varying from the size of an orange to the size of a man's head, with which the whole of Achradina and Epipolæ are sown.

Achradina is not, however, uninteresting. It has quantities of foundations of quite extensive Greek buildings, a good many of which have what appear to be long benches of stone against the foundations of their walls. In one place, at any rate, you can see where a double or triple gate led down to the sea. This is between the Convent of the Cappuccini and the little tonnara of S. Panagia. In the inner gateway there is a pier a few feet high cut out of the rock with a road on each side, and at the outermost you can see quite clearly the sill cut in the rock on which the great gates rested. Prof. Orsi has discovered the foundations of a large public building of some sort in Achradina which may yield good results when he can get the money to excavate it. Baedeker marks an antique wall almost in a straight line with the Latomia Casale and the tonnara of S. Panagia. A little behind the Villa Politi the line of one of the principal streets can be traced for about half a mile as straight as a dart.

On the rocks of the garden of the Villa Politi, and the rocks just outside it along the footpath to the Greek theatre, there are innumerable niches which have once held marble tablets with Roman inscriptions, but none of them are *in situ*. In Madame Politi's garden, also, near the staircase down to the latomia, are the site of a Greek house, and above it a platform cut in the rock which seems to have supported a small temple. Round the edge of the plateau for most of the way from the Cappuccini Convent to S. Panagia, are the traces of the great Dionysian wall, mostly foundations, though dislodged stones belonging to the wall, about a yard long and half a yard wide, are to be found here and there. It is in the rocks underneath here that the famous coral

caves are situated. As a rule there is so much swell as to make them very difficult of access. It is near the Cappucini Convent that the steps belonging to an ancient aqueduct, known as the Scala dei Cento Gradini, noted by Comm. Luigi Mauceri, lie. There are Christian catacombs near the convent. In the field in front of the convent and the Villa Politi there is a small ancient necropolis containing a quantity of tombs packed close together in caves like a honeycomb. Between the Villa Politi and S. Lucia are the tombs of a noble family recognisable by having the stone daïses once occupied by sarcophagi in the well-cut caves. These are inhabited, and there are other tomb-dwellers just outside the Villa Politi side gate. The rocks which contain them are very interesting. Their face is covered with niches for inscriptions; they contain a small necropolis of tombs, some of them inhabited, and long caves into which the goats and sheep are driven at night, as they were in the *Odyssey*. Between the railway line and the sea, in front of the Villa Politi, are large caves, once much used by smugglers. Near these are some remains of the kilns used for baking pottery. There are a good many ancient tombs down the Latomia dei Cappuccini, besides the tombs of modern Protestants before they were allowed Christian burial.

Dionysius's marble harbour stretched from Achradina to Ortygia. At very low water and in very still weather the remains may be seen. There is a ferry across it. Between this ferry and the railway are the foundations known as the Casa di Agratice, really the remains of Dionysius's arsenal. The stone slips on which he built his triremes are some of them perfect. At the edge of Achradina is the church of S. Lucia al Sepolcro, with its catacombs (q.v.).

In the very centre of the Achradina plateau is a fine Sikelian tomb which Freeman thinks must have belonged to a king.

In character Achradina is a stony plateau mostly filled with rocks or foundations cut in the rock. Little of it is cultivated. It is left to goats and sheep, whose herd-boys often play charmingly on Theocritean pipes. There are few flowers except asphodels, but a great quantity of herbs, such as rosemary, rue, wormwood, thyme, and others less known.

The Agora, of which a few columns remain (q.v.), on the sort of common near the head of the little harbour, belonged geographically perhaps to Achradina. But it was probably included in Ortygia, to which Dionysius added some of the mainland.

**Achradina**, the loveliest part of ancient Syracuse. Reached by a mole from Ortygia, stretched along the sea coast, surrounded on all sides by a strong wall; must have been very strong, since it would have held out long after Marcellus had conquered Epipolæ, Tyche, and Neapolis, had not the treachery of the Spaniard Mericus given over the island to the Romans and discouraged the Syracusans in Achradina. On the seaside were those walls which Archimedes defended with catapults, etc. Achradina, according to Cicero, contained the chief forum, very beautiful halls, a nobly decorated prytaneum, a very roomy curia, and a grand Temple of Zeus Olympius. It is not easy to account for the complete disappearance of buildings on Achradina. To the south of Achradina are rock-graves, mainly columbaria and loculi of the Roman style, and catacombs towards Neapolis. (Gregorovius.)

**Acraë**. Now called Palazzolo-Acreide, an outpost of Syracuse, about twenty-seven miles from the west of Syracuse. Founded by the Syracusans in 664 B.C. For details of its fine Greek theatre, its odeon, its heroum, its superb Greek tomb-chambers of the Roman period, the finest in all Sicily, its rock-sculptures, and its mountain of prehistoric tombs, and its Greek necropolis, see Palazzolo, p. 398. There is a hotel of sorts there, and it can be reached



by mail-vettura or carriage from Syracuse or Noto. The drive from Syracuse through Canicattini is one of the finest in the island. No one should omit this trip.

**Adytum.** Half-way down the modern road, miscalled the Scala Greca, is an adytum (Greek *aduton*, a place not to be entered), or sanctuary, excavated in recent years by Prof. Orsi. It was perhaps dedicated to the Furies. There is nothing visible but a few foundations.

**"Æneid," Syracuse in the.** Virgil (*Æneid* III., 692-3): "In front of the Sicilian bay, outstretched, lies an island opposite to surf-beaten Plemmyrium. The ancients called its name Ortygia. The legend is that Alphæus, a river of Elis, had worked a secret channel here under the sea, and that he now flows through thy mouth, O Arethusa, into the Sicilian waves. As commanded, we venerate the important gods of the place."

**Æschylus.** Æschylus came to Syracuse at the invitation of Hiero I. in 468 in disgust at being defeated by Sophocles, a younger man, in a tragic contest at Athens. He wrote his *Women of Etna* before this in 471 at the request of Hiero, who had built the town of Etna.

**African Sea.** The south side of Sicily is washed by the African Sea.

**Agathocles.** Agathocles, King of Syracuse, was one of the most remarkable men in Sicilian history. He was born at the Thermæ of Himera, then a possession of Carthage, the fourth century B.C. His father's name was Carcinus, a colonist, from Rhegium, so that he was not even a Sicilian, let alone a Syracusan, by birth. As it had been prophesied that he would be a curse to Sicily, his father, a tradesman, had him exposed, but his mother secretly rescued him. At seven he was restored to his father, who took him to Syracuse and brought him up as a potter. He grew up distinguished alike by strength and beauty, extravagance, and debauchery. This attracted the notice of Damas, a rich and noble Syracusan, who took him up. With his help Agathocles rose to be military tribune. When Damas died the widow married him, making him one of the wealthiest men in the city. With this he made himself autocrat. He was a bloody and remorseless tyrant of immense ability, the only Greek who invaded Carthage, which he besieged for three years and almost took. His coins are famous. It is on a coin of Agathocles that the three-legged emblem of Sicily, generally called the Trinacria, is first seen suspended over a biga. See under Segesta, and see Smith's *Dictionary of Greek and Roman Biography*. Agathocles reigned 317-298 B.C. His second wife was the step-daughter of a Ptolemy of Egypt.

**Agora.** Called locally the Roman Temple. A few columns are left, one perfect, and standing on the sort of common where the women do their washing between the railway stat. and the little harbour. Gregorovius says. "The Fountain of the Ingegnari has near it a single column, which is not Doric" (having attic base and no "canneluren"), "and so may have belonged to the Temple of Zeus, according to Serradifalco, which was built by Hiero II on the forum. But this is improbable, for the column is on too small a scale. The forum is surrounded by arcades. The Prytaneum and Curia stood here also, but there is no trace of them left."

**Agragian Gate,** i.e. the gate leading to Agragas (Girgenti). Near the modern Portella del Fusco, a gap in the rocky plateau above the Campo Santo. This is where Cicero found the tomb of Archimedes (q.v.).

**Agratiko, Temple of.** Called also the House of Agathocles, is really the arsenal of Dionysius. Some of the groves in which he built his triremes



are still perfect. It lies between the ferry and the tomb of S. Lucia at the edge of Achradina.

**Alphæus, the River.** A river of Elis, in love with the nymph Arethusa. Artemis took her under the sea to the island of Ortygia, where her fountain has been famous in all ages. Alphæus sank into the earth, and followed her under the sea to Sicily. To this day a river issues from a cavern, and pours into the pool formed by the springs. The ancients said that when the sacrifices were being offered at Olympia, the blood and entrails of the sacrifices came out at Syracuse, and that a cup thrown into the river there would reappear in Ortygia. (See Virgil, *Æneid* III, above, and Smith's *Dictionary of Greek and Roman Biography*.)

The following tale is told of the Alphæus: "He was a huntsman, and loved Arethusa, a huntress maid. But she, they say, not choosing to wed, crossed over to the isle that fronts Syracuse, by name Ortygia. And there she was changed from a woman into a spring of water; and Alphæus, too, turned into a river, all for love. Such is the tale of Alphæus and Ortygia. But that the river flows through the sea and there mingles its water with the spring, I cannot choose but believe, knowing as I do that the god at Delphi countenances the story, for when he was sending Archias the Corinthian to found Syracuse, he uttered these verses also—

'There lies an isle, Ortygia, in the dim sea  
Off Trinacria, where Alphæus's mouth bubbles  
As it mingles with the springs of the fair flowing Arethusa.'

I am persuaded, therefore, that the fable of the river's love arose from the mingling of the water of Alphæus with Arethusa." (Pausanias, V. vii. 2.)

**Altar of Hecatombs.** See Ara.

**Amphitheatre.** The Roman amphitheatre at Syracuse is the finest in the island. Until the time of the Emperor Charles V., who used it as a quarry when he was fortifying the island of Ortygia, it seems to have been perfect. Probably built in the reign of Augustus. Larger than that of Verona. In

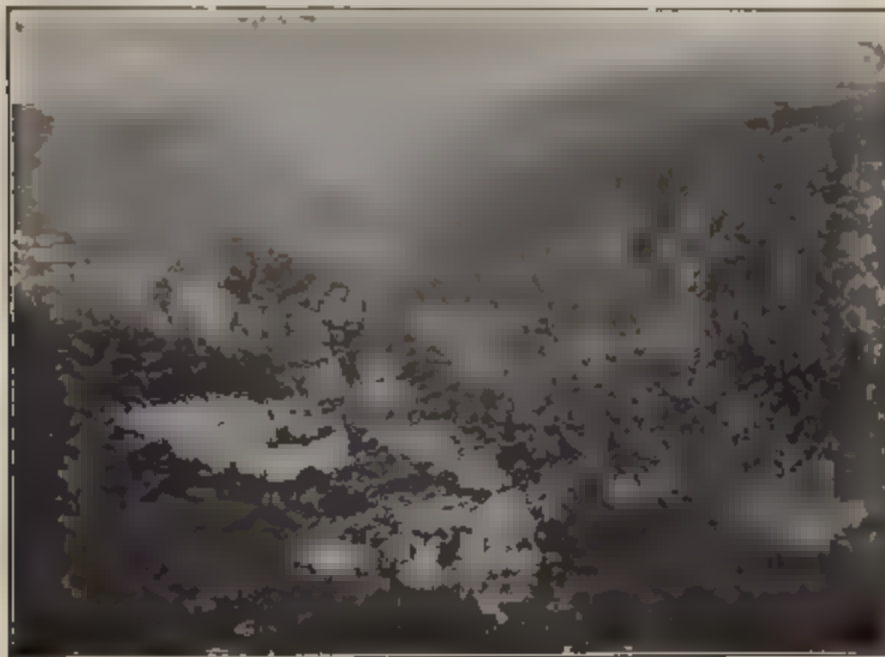


THE AMPHITHEATRE

the centre of the arena is a square reservoir, said to have been used for the crocodiles, which fed on the bodies of the slain. The seats occupied by the various ranks may be traced, and the underground passage all round communicating with the dens of the beasts is fairly perfect. Above the amphitheatre is the commencement of the Roman street, which is met again at the Palæstra. The custode has acquired a mass of information about it.

Gregorovius says: S. E. from the theatre lies the amphitheatre, larger than those of Verona, Pola, Pompeii. Excavated in 1840 by the Duke of Serradifalco. Not mentioned by Cicero, but by Tacitus. Its existence shows that Syracuse, as the seat of a Roman prætor, was peopled anew by a Roman colony, and was again prosperous.

**Anapo.** The trip up the so-called Anapo is one of the favourite excursions from Syracuse, but the river really bordered by the papyrus groves is the Cyane, to which boats gain admission from the Great Harbour by a canal. They do not go upon the real Anapo at all. This is a beautiful excursion.



GENERAL VIEW OF THE UPPER VALLEY OF THE ANAPO, FROM POGGIO SANTORA

The barcas go up a clear river just wide enough to let them pass through an over-arching avenue of papyrus mingled here and there with donax reeds and yellow irises. The stream ends in the wonderful spring called the Fountain of Cyane, which is funnel-shaped, thirty feet deep, and as its name betokens is bright blue in colour. It is the seat also of one of the most famous legends of antiquity. Cyane was a nymph of Proserpine, who begged Pluto not to carry her off. When Pluto just at this spot struck the earth with his trident to let the chariot with four black horses, in which he was carrying off Proserpine, sink to the lower region, she wept so copiously that she filled the cleft with her tears and was turned into a fountain. In classical times a black bull was sacrificed to Pluto in this fountain every year. The real Anapo, which is crossed higher up by the road to Palazzolo, was very much in evidence in 1902, when its floods turned the whole valley into a lake and did an

immense amount of damage. Higher up still, it flows through the gorge known as the Spampinato, up which the Athenians attempted to escape after their final naval defeat in the harbour. The scenery of the upper Anapo is very beautiful. It flows into the Great Harbour in shallow streams near the canal which admits to the Cyane. The papyrus was planted, according to tradition, by the Egyptian wife of Agathocles; others say that the Saracens introduced it. Most visitors take a boat from the S. Lucia landing-stage on the small harbour to the mouth of the Anapo, and tranship at the second bridge into the river barcas. It is easy to drive to the second bridge, for those who do not like the sea.

**Ancient Syracuse.** See Achradina, Adytum, Agora, House of Agathocles or Temple of Agraticus, Amphitheatre, Temenos of Apollo, Aqueducts, Ara, Tomb of Archimedes, Arsenal, Temple of Bacchus, Catacombs, Catania Gate, Cave-Sepulchres, Temple of Ceres and Proserpine, Chariot roads, Cisterns, Temple of Diana, Castle of Euryalus, Excavations, Greek theatre, Marble Harbour, Hexapylon, Temple of Minerva, the Naumachia, the Necropolis, Olympeium, Plemmyrium, Scala Greca, Sikelian walls and tombs, Ipogea, Ear of Dionysius, Palæstra, Tomb of Timoleon, Street of Tombs, Wall of Dionysius, Labdalon, Zapyion, etc.

**Anglo-Indians.** Syracuse is a favourite resort of Anglo-Indians, who tranship from Malta and acclimatise themselves to a cooler temperature here.

**Apollo Belvedere.** There is a tradition that the Apollo Belvedere, now in the Vatican, was made for the Nymphæum above the Greek theatre at Syracuse, where there is a base for a group of statuary. The Nymphæum is often called the Belvedere.

**Apollo, temenos of.** On the plateau above the Greek theatre are the foundations of the Temple of Apollo, whose temenos gave its name of Temenites to this portion of the city. There was a statue of Apollo so large that Verres could not remove it.

**Aqueducts.** Syracuse has various ancient aqueducts, none of them very imposing. The principal aqueduct runs past the Castle of Euryalus and is the favourite topic of its custode. The main feature of the aqueducts of Syracuse is that they have appropriated nearly all the streams and springs of which Theocritus sings. They are mostly what we should call leats, *i.e.* open stone channels, and freely used by the washerwomen. The aqueduct of Tyche, which is six miles long, and mainly underground, and drives the mill by the Greek theatre, was perhaps built by Carthaginian prisoners, according to Gregorovius.

**Ara,** or Altar of Hecatombs, 640 feet long by 40 feet wide, is said by Diodorus to have been constructed by King Hiero, but the popular tradition is that it was made to celebrate the expulsion of Thrasybulus and that 450 oxen were sacrificed on it every year. It lies immediately below the amphitheatre. A large three-stepped substructure unearthed in 1839 by Serradifalco. He considers it the Altar of Hiero. (Gregorovius.)

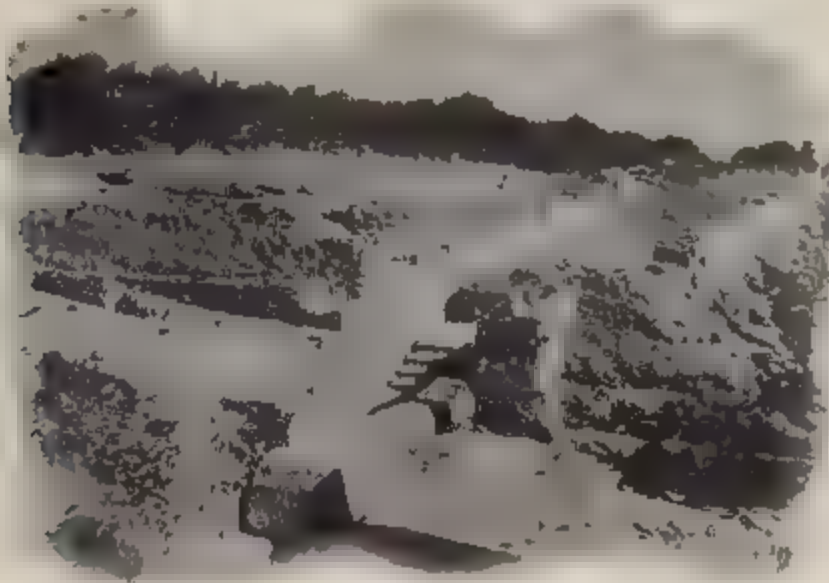
**Arcivescovado, the.** Adjoins the Duomo. Has antique columns, and Gagini's charming statue of S. Lucia in the pretty garden, or cortile, of the Archbishop's Palace.

**Archimedes.** Archimedes, the most celebrated engineer of antiquity, whose inventions are still in use in Italy, flourished at Syracuse from 287-212, and specially distinguished himself by his resourcefulness as a military engineer during the siege of Syracuse by the Romans; he was killed in the sack of the city. Several of his works have come down to us, and we know much about

him from Plutarch's *Life of Marcellus*. (See Smith's *Dictionary of Greek and Roman Biography*, and *Tomb of Archimedes*.)

**Archimedes, Tomb of.** The so-called tomb of Archimedes in the Greek necropolis off the Catania road is a Roman tomb in the Corinthian style belonging to a later date. It is called the tomb of Archimedes as being the best in Syracuse, but has no connection with him. We know from Cicero, who rediscovered the tomb, that it was close by the Agragian Gate (q.v.). Cicero in the *Tusculan Disputations* (Bohn's trans., p. 454) gives a description of the tomb which shows that it could not have been that which now bears his name.

"I will present you with an humble and obscure mathematician of the same city, called Archimedes, who lived many years after, whose tomb, overgrown with shrubs and briars, I in my Quæstorship discovered, when the Syracusans

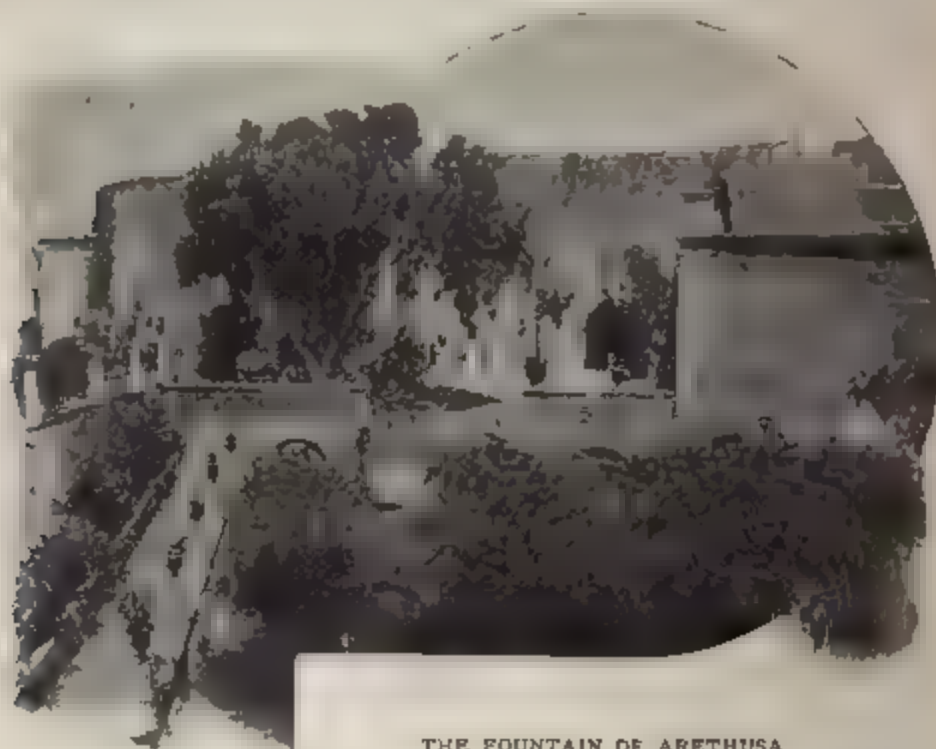


THE ARA, OR ALTAR OF HECATOMBS

knew nothing of it, and even denied that there was any such thing remaining ; for I remembered some verses which I had been informed were engraved on his monument, and these set forth that on the top of the tomb there was placed a sphere with a cylinder. When I had carefully examined all the monuments (for there are a great many tombs at the gate of Achrädina), I observed a small column standing out a little above the briars, with the figure of a sphere and a cylinder upon it : whereupon I immediately said to the Syracusans, for there were some of their principal men with me there, that I imagined that was what I was inquiring for. Several men being sent in with scythes, cleared the way, and made an opening for us. When we could get at it, and were come near to the front of the pedestal, I found the inscription, though the latter parts of all the verses were effaced almost half away. Thus one of the noblest cities of Greece, and one which at one time likewise had been celebrated for learning, had known nothing of the monument of its greatest genius if it had not been discovered to them by a native of Arpinum " (See Cicero.)

**Arete.** Arete was the niece and wife of Dion; during his exile Dionysius forced her to live with another man. It was her writing to Dion while he was in exile at Athens that persuaded Plato to come to Syracuse for the third time. Plutarch, in his *Dion* (North's trans.), describes charmingly her meeting with Dion and her forgiveness.

**Arethusa, Fountain of.** The most famous of the fountains of antiquity. Situated in the island of Ortygia, at the end of the Marina. The pool into which the fountain and the river Alphæus (q v) pour their waters is now filled with papyrus, but it still contains the sacred fish (grey mullet) as described by Cicero. Tumblers are kept by the spring for those who wish to drink it. The allusions to this fountain are frequent in all ages. The story is told above



THE FOUNTAIN OF ARETHUSA

(see Alphæus). Nelson visited it and wrote two letters about it to the Hamiltons (p. 303). Up to half a century ago it was left in a state of nature under the city wall, but it is now converted into a sort of garden, rather pretty. Almost immediately after Nelson had watered his fleet at the fountain an earthquake disturbed the waters and made them salt. Shelley's exquisite poem, *Arethusa*, should be read

In this famous letter, addressed to the Hamiltons, Nelson says: -

"July 22nd, 1798.

"MY DEAR FRIENDS,—Thanks to your exertions, we have victualled and watered, and surely, watering at the Fountain of Arethusa, we must have victory. We shall sail with the first breeze, and be assured I will return either crowned with laurel or covered with cypress."

And on the following day he writes to Sir William Hamilton from the *Vanguard*.—

"MY DEAR SIR, The fleet is unmoored, and the moment the wind comes off the land shall go out of this delightful harbour, where our present wants



have been most amply supplied, and where every attention has been paid to us ; but I have been tormented by no private orders given to the Governor for our admission. I have only to hope that I shall still find the French fleet, and be able to get at them ; the event then will be in the hands of Providence of whose goodness none can doubt. I beg my best respects to Lady Hamilton and believe me ever your faithful  
HORATIO NELSON.

"No frigates, to which has been, and may again, be attributed the loss of the French Fleet "

Gregorovius wrote : " One should watch the panorama by moonlight from the Arethusa. What one feels here is love for Hellas, the fatherland of every thinking soul."

Lord Mahon, in his *Life of Belisarius*, writes . -

" This classic fountain has retained its ancient name, and with the exception of the fishes, seemed to me, in 1825, still to correspond exactly with Cicero's description : ' In hac insula extrema est fons aque dulcis, cui nomen Arethusa, incredibilis magnitudine, plenissimus piscium, qui fluctu totus operiretur nisi munitiune ac mole lapidum mari disjunctus.' (In *l'err.* iv c. 53.) It is remarkable, that in the middle ages the ancient fable of the Alphæus survived at Syracuse, in the altered shape of a pious legend. It was asserted that the fountain had a submarine and miraculous communication with the river Jordan."

**Aristomache.** Wife of Dionysius I : sister of Dion ; mother of Sophrosyne, who married her half brother, Dionysius II., and Arete, who married (1) her half-brother Thearides, (2) her uncle Dion. Aristomache had also two sons.

**Ariston.** A Syracusan opposed to Hermocrates in politics, but next to him in influence. The father of Chæreas (q.v.).

**Aristippus at Syracuse.** Aristippus the Cyrenian, a philosopher who visited the court of Dionysius at the same time as Plato. His sayings are quoted by Plutarch. He was founder of the Cyrenaic school.

**Arsenal of Dionysius.** See Temple of Agratino.

**Artemis.** The Greek goddess identified with Diana (q.v.).

**Artemis, Temple of.** See Temple of Diana.

**Ash Wednesday at Syracuse.** The people continue the carnival outside the city, especially at the Greek theatre. Best occasion for seeing country people

**Athenians, expedition of.** The Athenians commenced to interfere in Sicily in 427 B.C. for Leontini. The Athenian expedition against Syracuse was B.C. 415-413

**Athene, Temple of.** See Minerva.

**Athenagoras.** A demagogue mentioned in Thucydides who led the party opposed to Hermocrates, which ridiculed the idea of preparations against the Athenians. Chariton of Aphrodisias, who wrote the Greek novel, *Chæreas and Callirrhoe*, claims to have been the secretary of Athenagoras.

**Athenian prisoners.** The Athenian prisoners, taken when Demosthenes' army surrendered at the Cacyraris, and Nicias's army surrendered at the Assinarus, were confined (7,000 of them) in the Latomia dei Cappuccini (q.v.).

**Bacchus, Temple of.** It has long been known that the church of S. Giovanni was founded on the site of a temple of Bacchus. The font of the cathedral is a cratera or mixing-bowl discovered there.

Various columns and emblems of the temple are built into the church, and excavations during the past year have revealed at the back of the church the stylobate of the temple, with portions of the columns *in situ*.



**Bacchus, Cratera of.** See above, and *Cathedral*.

**Bagnio di Diana.** See *Palæstra*.

**Balconies, hammered-iron Spanish.** Syracuse is the best place in Sicily to see the beautiful kneeling-balconies made in the Spanish times of hammered iron. They bulge out like the bows of an ancient man-of-war, and are decorated with splendid roses and sunflowers of iron wrought in high relief. Sometimes they have also ornamental ironwork for an awning.

**Banks.** The Banca d'Italia and Banca di Sicilia have branches at Syracuse, but there are no banks who cash English circular notes or letters of credit.

**Barca.** Syracuse has typical barcas painted gorgeous colours; their bows are decorated with eyes, and their bow-posts have mops of tow on them. They sail with a curious spritied mainsail.

**Beggars.** Beggars are not troublesome at Syracuse now.

**Belvedere.** See Apollo Belvedere.

**Bull, sacrifice of.** See Fountain of Cyane.

**Burial of Protestants.** Until recently Protestants were denied Christian burial at Syracuse. There are many tombs of Americans and English and Germans in the Latomia dei Cappuccini and the Villa Landolina.

**Cacyparis.** A river a little west of Syracuse. Flowing near the Sikelian necropolis of Monte Cassibile, the scene of the capture of the Athenians under Demosthenes by the Syracusans.

**Campo Santo.** The modern Campo Santo of Syracuse is chiefly interesting as a great place for wild flowers. It is on the road to Euryalus.

**Capitaneria.** On the Marina, the office of the port authorities.

**Cappuccini Convent.** On the Latomia of the same name in Achradina. It has a Renaissance cortile and a loggia with a good view. Parts of it go back to the fourteenth century. It has recently been violated with plaster and whitewash, being used as a lazzaretto. It has vaults or catacombs with the usual Cappuccini mummies. The monks are now at S. Giovanni.

**Carcinus.** Father of Agathocles (q.v.).

**Carlo Quinto.** At Syracuse, as in many places in Sicily, the hand of the Emperor Charles V. was heavy. He stripped the amphitheatre for the fortifications of Ortygia, which have been pulled down in their turn to make room for cheap new avenues.

**Carnival.** Syracuse has a carnival with a charity ball and enormous cardboard giants and a very serious battle of confetti—of gesso, not paper.

**Carthaginians.** The Carthaginians played a great part in the history of Syracuse. For fear of the Carthaginians, Dionysius was allowed the guard with which he acquired the tyranny. It was against the Carthaginians that he built the long walls of the Castle of Euryalus. More than once Syracuse was threatened and nearly taken by the Carthaginians, and it was the espousal of the cause of the Carthaginians by Hieronymus that led to the capture of Syracuse by Marcellus. See Agathocles, Dionysius, etc.

**Casa de' Sessanta Letti.** Called Palace of Agathocles (q.v.) without reason. (Gregorovius.)

**Casale, Latomia.** On the upper road from the Villa Politi to the church of S. Giovanni. It contains a nice garden with some beautiful cypresses in it.

**Casa Mezzo, etc.** See Palaces.

**Cassibile, Monte.** Has a prehistoric necropolis and a medieval castle. It can be reached by train or carriage from Syracuse. The scene of Demosthenes' capture. See Cacyparis.

**Catacombs.** Syracuse has some of the finest catacombs in the world. The catacombs of S. Giovanni (entrance at the back of the church), which are airy and well lighted, and extend for a mile or more, sometimes at two or three levels, contain a great variety of tombs, and some very fine tomb-chambers like the Chapel of Antioch. There are other catacombs adjoining S. Lucia, in the Borgo, and the Cappuccini Convent, etc., and many a small necropolis. The catacombs of Syracuse are far larger than those of Rome. Besides these above mentioned, there are others lying between the Villa Landolina and S. Maria di Gesù. Baedeker says that the catacombs of S. M. di Gesù, the oldest in Syracuse, date from A.D. 260.

Sig. Giannotta, in his *Annuario*, says that these catacombs were the largest and most imposing in the world, with their main streets, and side streets and piazzas, and sepulchres of every degree and variety. There are a few palms, the universal symbol of martyrdom, and peacocks, the symbol of immortality, and other early Christian emblems left here and there.

The best catacombs of Syracuse are entered from the church of S. Giovanni, the oldest in Sicily, and more systematic than the catacombs of Naples or Rome. They were originally quarries. All the galleries lead to a central hall or room. They are said to reach, not only to Selinus, but even to Catania. The width of the passages is 12 to 16 palms, height 8 to 12. Pagan idols, small bronzes, and lacrimarii, etc., have been found here. (Gregorovius.)

**Catania Gate and Road.** Where the Catania road turns down to the sea at the corner of the so-called Scala Greca, there are the distinct marks of an ancient gateway which must have been the Catania Gate (Hexapylon?). Three deeply-rutted chariot roads lead up to it. Between this and the railway-station, parallel to the new road, there is an ancient Greek road, with deep chariot ruts, which must have been the Catania road of classical times.

**Cathedral of Syracuse.** The Cathedral of Syracuse is one of the most interesting in the world. There is probably no spot in Europe where worship has gone on continuously for so long a time—about twenty-five hundred years



THE CATHEDRAL OF SYRACUSE, BUILT INTO THE TEMPLE OF MINERVA

—and the temple, which is embedded in the cathedral, is one of the most ancient and perfect of Greek temples. It stood there a hundred years before the Parthenon was built, and the columns inside it have hardly a chip. This was about the most important temple of Dorian Greece. Its cella, which has been cut into piers and arches by the cathedral-makers, was once decorated with the paintings of Zeuxis. Its chryselephantine doors (*i.e.* of gold and ivory), plundered by Verres, were the wonder of the world. Cicero raves over its glories. To-day it hides, almost forgotten, in a medieval town; but it is all there, and if ever the day should come for Syracuse to have a new cathedral, a little judicious stripping would show us the Temple of Minerva (or more likely of Diana), the protectress of the Dorian Greeks, much as it looked when the Syracusans went there in state to return thanks for their victories over Athens. It was built in about the sixth century before Christ, and the old gods were worshipped there till the time of Bishop Zosimus, 600 years after Christ. The present façade was built after the great earthquake of 1693 had shaken down everything but the old temple. But a beautiful Renaissance doorway of the fifteenth century was saved, and may be seen behind the font. The font, as we know from its inscription, was once the cratera or mixing-bowl of the Temple of Bacchus, which is now being excavated at the back of S. Giovanni. The old seventeenth-century gilding of the organ-lofts is very fine, and the church is rich in the bodies of martyrs, including a certain Regina Vittoria. There is also a fine silver image of S. Lucia. Syracuse is an archbishopric. There are some fair pictures.

**Caverns, a city of.** The number of caverns about Syracuse is extraordinary. The five great latomias are simply caverns with their roofs quarried off, and it is highly probable that a similar formation extends under the whole of ancient Syracuse. There is a similar latomia, never opened to the sky, under the church of S. Filippo in the Giudecca, and the number of caves round Syracuse has never been reckoned.

**Caves, coral.** The coral caves of Achradina are in the sea face opposite the rocks known as the Due Fratelli. There is not much coral in them, but they are very beautiful and of considerable size. The sea flows into all of them and they can only be approached in the calmest weather, as the entrances are narrow and the swell very heavy.

**Cave-sepulchres.** Syracuse abounds in cave-sepulchres. There are good examples in the Street of Tombs, but they are by no means the best. In the nature of things some of the best examples are isolated. There are several varieties. The most important were those which had stone daïses rising from the centre to support sarcophagi. They were the private sepulchres of noblemen. The next were those which had arcosoli, lunettes about six feet long, of which there are good examples in the Street of Tombs. Others were surrounded by small niches, like a columbarium, others had the floor honey-combed with coffin-shaped hollows as close as they could be packed. The caverns are generally of a fair height. One of the prehistoric races, probably the Sikelians, has left beautiful tombs all round Syracuse. They have low, beautifully chiselled doorways admitting into a beehive-shaped chamber surrounded by small niches. Many of the cave-sepulchres are now inhabited.

**Cemeteries.** Syracuse is particularly rich in cemeteries. There is fortunately only one Campo Santo with photographs framed in tombstones and sculptures of bowler hats; but there are burial-places everywhere, not counting the new cemetery called Ipogea, near the Villa Politi, which has never

been able to get any patrons ; or the tombs of Protestants in the Cappuccini Latomia and the Villa Landolina. There are—

- (1) The Street of Tombs just above the Greek theatre.
- (2) The Greek necropolis off the Catania Road.
- (3) The little necropolis in the Rocks of Acradina by the side gate of the Villa Politi.
- (4) The recently excavated necropolis in the field below the Villa Politi.
- (5) The prehistoric necropolis near the lighthouse at Plemmyrium.
- (6) The tombs at the back of the Fountain of Cyane.
- (7) The tombs in the rocks near the Coral Caves.
- (8) The necropolis near the Portella del Fusco.
- (9) The prehistoric tombs near the real Scala Greca, etc.

**Ceres and Liberia, Temple of.** The building now shown as the Temple of Ceres and Proserpine is undoubtedly, as Freeman points out, part of the fortifications of Dionysius. It is situated just outside the Campo Santo.

**Chæreas and Callirrhoe, the Loves of.** An ancient Greek novel, which bears the name of Chariton of Aphrodisias, who claims to have been secretary of Athenagoras, the opponent of Hemocrates (q.v.). It is a capital story. The first version we get of the immortal theme of Romeo and Juliet. In reality it was probably the work of some Alexandrian Greek. It would not have been safe to write it at Syracuse in the days of Dionysius, who was brother-in-law of Callirrhoe.

**Chariton of Aphrodisias.** See above.

**Charles V.** See Carlo Quinto.

**Charles III. of Naples.** The real destroyer of ancient Syracuse, who used it as a quarry to build his modern fortifications.

**Chariot roads.** The Greek idea of a road was to plane a surface on the virgin rock just wide enough for a chariot. When the ruts became too deep in any portion they planed a new bit alongside of it. There are many instances round Syracuse where these roads abound. Their ruts fit the carrette of to-day, who frequently use them as a kind of tram-line.

**Chimneys.** There are no chimneys at Syracuse. The houses have flat roofs like the cities of antiquity, and the cooking is done over charcoal stoves.

**Christian church, the oldest in the world.** See S. Marziano.

**Churches of Syracuse.—Cathedral.** See above.

**Collegio, the, or Jesuit Church,** in the Via Cavour, is the building which towers over the city in every distant view. The convent is a barrack. It is supposed to occupy the site of Dionysius's granary.

**S. Giovanni.** Between the Villa Landolina and the Greek theatre. Was founded in 1182, and has a ruined south porch with an exquisite arcade. One of the gems of Syracuse. The little Renaissance portal behind it is also a charming bit for the artist. There are some earlier doorways on the west side, and in the great west gable is a beautiful rose-window, which looks best across the lemon groves from the Catania road. In the church are some columns from the Temple of Bacchus, whose site it partly occupies. Built into the arcading are some columns of the temple in its Roman days. Observe in the walls of the church (inside) a stone carved with drinking emblems taken from the temple. For the extensive remains now being discovered of the latter see *Bacchus, Temple of*. Under this temple, as the

most unlikely place, the Christians founded their subterranean church of S. Marcian (q.v.). At the back of the excavations are the catacombs of S. Giovanni. See *Catacombs*. The most extensive in the world.

*S. Giovanni Battista*. In the Giudecca. A poverty-stricken little church with a Sicilian-Gothic doorway and rose-window in its west front. There is a charming arcaded window in the Piazza. Near the church is the Casa di Bianca, which has a bath (subterranean) approached by fifty-two steps cut in the rock supported by pilasters. This is connected with a whole range of caves.

*S. Filippo Neri* is a church in the Giudecca, which has underneath it a well and a covered latomia approached by a staircase (spiral). In 1900 I tried to see it, but finding it had not been opened for many years, was afraid of foul air.

*S. Giuseppe*. Only interesting when there is a festa. He is a favourite saint of the poor.

*S. Maria di Gesù*. Is in Achradina. It is important for the oldest Christian catacombs in Syracuse.

*S. Maria dei Miracoli*. Has the oldest doorway in Syracuse, with porch columns resting on old Lombard lions. Close to the Porta Marina.

*S. Martino*. Close to the Palazzo Bellemo; has a very elegant Sicilian-Gothic doorway. It is off the Via Capodieci.

*S. Marziano*. S. Marziano, the subterranean church underneath S. Giovanni, is of extreme interest. It claims to be one of the oldest churches in Christendom; only two being older, one in Egypt and one in Antioch, and the next in order of antiquity being at Taormina, S. Pancrazio, and Rome. This is speaking, of course, of existing churches. St. Paul is said to have officiated here. The apse dates from the fourth century. Notice the episcopal chair of S. Marcian; a very ancient crumbling wooden chair; four Greek marble columns with the Four Beasts sculptured on their capitals; a Byzantine Madonna of the ninth century; a supposed Byzantine fresco of St. John the Baptist; the granite columns to which S. Marziano was bound when martyred. In the baptistery, from which the cratera now used as a font in the cathedral was taken, is a fresco of the Trinity with the Holy Ghost as a pigeon in the beard and Christ on a cross in the lap of the Father. Another fresco of the second or third century has a Madonna which is quite a forerunner of Cimabue. The church is approached by a handsome flight of steps from above, and is really amazingly interesting.

*S. Lucia*. The church bearing this name near the cathedral has one of the most beautiful Renaissance façades in Sicily.

*S. Lucia al Borgo*. This church, which gives its name to the new S. Lucia quarter of Syracuse, is of Norman origin, but only the handsome campanile and the west front remain of the Norman church. There is a picture by Caravaggio over the high altar. In the sunken octagonal church adjoining, connected by an underground passage which also leads into a catacomb, is the ancient tomb of S. Lucia, the scene of her martyrdom. There are some Norman remains here, but the statue of the recumbent saint and the curtains carved in red marble with decadent fidelity belong to the school of Bernini. The body of the saint is no longer here. It was taken to Venice, where it is lost to fame. On S. Lucia's Day the procession from the cathedral is to this church.

*S. Maria di Gesù*, in Borgo of S. Lucia, is famous for its catacombs.



*S. Nicola.* Opposite the amphitheatre ; is a Norman church, but stuccoed out of all recognition. It is chiefly interesting for the Græco-Roman cistern underneath it. See *Piscina*. There are remains of Norman architecture in the desecrated eastern part of the church

*S. Pietro.* S. Pietro is a charming little Gothic church of the fourteenth century. It is not far from the Temple of Diana.

*S. Sebastiano.* Opposite the north side of the cathedral is a little fifteenth-century church of S. Sebastiano. Notice the scutcheon built into a wall just here.

*S. Spirito.*

*S. Tommaso.* Has an ancient gate, now walled up. It is near the Palazzo Daniele.

**Cicero on Syracuse.** "Nihil pulchrius quam Syracusanorum portus et moenia videri potuisse" is his summing up of it.

It is to Cicero that we owe much of our knowledge of the life of ancient Syracuse. See *Lalonia*, *Sword of Damocles*, etc. He visited Syracuse when he was Questor at Lilybæum, and again when he was collecting evidence against Verres. He was attacked by Metellus for being so undignified as to speak Greek to the Senate of Syracuse, which was beneath the dignity of a Roman magistrate. He has left us one of the finest contemporary descriptions of an ancient city.

"You have often heard that the city of Syracuse is the greatest of the Greek cities, and the most beautiful of all. It is so, O judges, as it is said to be ; for it is so by its situation, which is strongly fortified, and which is on every side by which you can approach it, whether by sea or land, very beautiful to behold. And it has harbours almost enclosed within the walls and in sight of the holy city ; harbours which have different entrances, but which meet together and are connected at the other end. By their union a part of the town, which is called the island, being separated from the rest by a narrow arm of the sea, is again joined to and connected with the other by a bridge. That city is so great that it may be said to consist of four cities of the largest size, one of which, as I have said, is that 'island' which, surrounded by two harbours, projects out towards the mouth and entrance of each. In it there is a palace which did belong to King Hiero, which our prætors are in the habit of using ; in it are many sacred buildings, but two which have a great pre-eminence over all the others—one a temple of Diana, and the other one, which before the arrival of that man was the most ornamented of all, sacred to Minerva. At the end of the island is a fountain of sweet water, the name of which is Arethusa, of incredible size, very full of fish, which would be entirely overwhelmed by the waves of the sea, if it were not protected from the sea by a rampart and dam of stone. There is also another city at Syracuse, the name of which is Achradina, in which there is a very large forum, most beautiful porticoes, a highly decorated town-hall, a most spacious senate-house, and a superb Temple of Jupiter Olympius ; and the other districts of the city are joined together by one broad unbroken street and divided by many cross-streets and by private houses. There is a third city, which, because in that district there is an ancient Temple of Fortune, is called Tyche, in which there is a spacious gymnasium, and many sacred buildings, and that district is the most frequented and the most populous. There is also a fourth city, which, because it is the last built, is called Neapolis, in the highest part of which there is a very large theatre, and, besides that, there are two temples of great beauty—one of Ceres, the other of Libera—and a statue of Apollo, which is



called Temenites, very beautiful and of colossal size, which, if he could have moved them, he would not have hesitated to carry off."

"Cicero, when he was Questor of Sicilia, having by some description found out the place of Archimedes buriall, shewed his tomb to the Senate of Syracuse 137 years afterwards, although it was quite worne out of memory grown over with briars and brambles, and unknowne to the very Citizens themselves, he further reports that this City of Syracuse was the greatest and most beautifull City in Greece, and that it was compact of four very great Cities: the Iland, where was the fountaine of Arethusa having great store of fish: Acradina where the market-place (*Porticus*), the public walking-place for pleasure, recreation, or exercise (*Prado*), and the Senate-House (*Curia*) stood: Tyche, where the Temple of Fortune stood: Neapolis built last of all, where the most spacious Theater was erected. Moreover this, of any forraigne Nation, was the first that entred into amitie and allegiance with the Romans and was their first province, as the same Cicero testifies." (1661 translation of J. Sleidan, *De Quatuor Summis Imperiis*.)

**Cimon.** A coin-cutter of Syracuse. The great silver decadrachms, called locally medaglioni, struck by the Syracusans after their conquest of the Athenians, which still remain the finest coins of the world, were the work of Cimon and Euænetus. His decadrachms are signed "KIM." Cimon and Euænetus were the Phidias and Praxiteles of Doric art. Their heads of Arethusa are the most beautiful Greek heads which have come down to us.

**Cisterns, Greek.** At Achradina and elsewhere may be found a few of the bottle-shaped ancient cisterns so frequent at Girgenti and Cefalù. See *Piscina*.

**Classical atmosphere.** At Syracuse it is easy to get the classical atmosphere. Visitors do not stay in the town but at the Villa Politi, near the ruins, and far from any other habitations. There is nothing to distract one's attention from the study of Greek Syracusan history, study of the Greek ruins, and the poems of Theocritus.

**Clock, House of the.** See Palaces.

**Collegio.** See Churches.

**Coins.** The coins of ancient Syracuse are the most beautiful of all time. They have never been equalled in the 2,000 years which have since elapsed. Most important of all are the glorious decadrachms—coins in high relief, larger than crown-pieces, struck to commemorate the conquest of the Athenians, from the dies of Euænetus and Cimon. The head of Arethusa, which has come down to us on these coins, is, on the best specimens, the most beautiful face in art. It is surrounded by the dolphins of sea-girt Syracuse, and decorated under the four-horse chariot at the back with trophies of the arms of the captured Athenian hoplites. A winged Victory flies above. A fine specimen, when it can be bought, is worth twelve hundred francs. There are numerous other exquisite Syracusan coins, such as the 16 litra piece, which bears the head of Hiero II.'s queen, Philistis, hooded; the 32 litra piece of Hiero himself; both with four-horse chariots on the reverse, as the Damareteion decadrachms and tetradrachms. These are named after Damareta, the wife of Gelo, who annihilated the Carthaginians at Himera on the day of Salamis, 480 B.C. These trophy coins were struck with the silver given by the conquered Carthaginians to Damareta in honour of that victory, as the great medaglioni of Cimon and Euænetus were struck to commemorate the conquest of the Athenians—the two proudest days in the history of Syracuse. The Damareteia have four-horse chariots on the obverse, and on the reverse have the finest archaic coin-head, thus described by Mr. G. F. Hill:—

"The head of a Goddess (probably Victory), wearing a simple earring and necklace, and crowned with a laurel wreath, her hair caught up behind by a plain cord, and hanging in a heavy loop on the neck, is surrounded first with a faint circular line . . . It would be difficult to find any monument which conveys a better idea than this coin of the grace and refinement, the faithful and careful workmanship, the combination of formality with the promise of freedom, which are characteristic of the best archaic art of Greece."

The Syracusan coins of the last third of the fifth century and the early years of the fourth century B.C. bear the signatures of the artist who engraved them. "To this fact alone," says Mr. Hill, "we owe our knowledge of the names of the men who produced the most beautiful series of coins in the whole history of coinage." Other noted Syracusan coin-makers of this period are Eumenes, Sosion, and Phrygillus. The first and the last remarkable for the fidelity of their galloping horses, and the beautiful profiles of their chignonned heads; though in this respect none of them come up to the unsigned head with three bandeaux on a tetradrachm of this period. Nearly all bear the name of the city and its four dolphins.



THE FINEST COIN IN THE WORLD—THE ARETHUSA TETADRACHM OF SYRACUSE, STRUCK TO COMMEMORATE THE CONQUEST OF THE ATHENIANS, 413 B.C.

Some of the coins of the decline are also very beautiful, such as the Pegasi, introduced from Corinth in the Timoleon epoch, distinguished by a flying horse on one side, and the head of Minerva on the other, and frequently without any inscription, though they have a little emblem at the back of the head, and the famous coin of Agathocles, which has the head of a beautiful but effeminate Apollo on one side, and on the other a galloping four horse chariot with the three-legged emblem known as the Trinacria above it. There are other beautiful coins of Agathocles with the head of Proserpine with long curls on one side, and a winged Victory nailing a helmet to a trophy-stand on the other side. The later coins of Agathocles bear his name. Those of Hiero and Philistis are mentioned above. There are some beautiful Phœnician coins copied from Agathocles's. But for Syracuse it is absolutely necessary to consult Mr. G. F. Hill's *Coins of Ancient Sicily*. There is a splendid collection of them in the Syracuse Museum. No expensive coins should be bought without consulting the courteous Director, Prof. Orsi, a man of European fame. See Museum.

**Colonne.** The ancient Polichna, so called from the two columns of the Olympieum (q.v.).

**Cortili.**—There are a good many medieval courtyards left in Syracuse; though the splendid Ardizzone Palace figured in my *In Sicily* has now been gutted.

**Clock-house.** On the Piazza Archimede. Has a terraced staircase of the fourteenth-fifteenth century carried round it on heavy arches. The foot of the stair is adorned with a lion, and has a graceful ancient window over it.

**Leon D'Oro.** The cortile of the former Leon D'Oro Restaurant in the Via Maestranza is large and handsome, of the sixteenth century.

**Montalto Palace.** The cortile is much later than the front, but has a good staircase, with a pleasing arcade of the sixteenth century.

**Archbishop's Palace.** This courtyard, approached through a passage adorned with the columns of an antique temple, has a pleasing little garden, with Gagini's S. Lucia in the centre. The only Gagini I know in the open air.

**Palazzo Bosco.** An elegant but ruinous Renaissance courtyard in a palace almost opposite the cathedral.

**Palazzo Abela or Daniele.** Via Maestranza 21. Has a small courtyard with a fifteenth-century terraced staircase leading up to a sixteenth-century arcade.

**Palazzo Miliaccio.** On the road to the Castello di Maniace. Over the entrance is a terrace in black and white in the Taormina style of the fifteenth century.

**Opera Pia Gargallo.** A large courtyard with the most important medieval processional staircase in Syracuse. Now a charitable institution.

**Palaces in Via Cavour.** No. 32, the house with the spiral-columned arcade, has on its ground floor two pillars belonging to the Agora. A house on the same side, nearer the cathedral, has several Gothic arches in the courtyard, with a sort of lane going off it. Of palaces with courtyards, a little later than this, there are several examples in this street.

**Finanzi.** In the Via Ruggiero Settimo, the Palace of the Finanzi, has an elegant Renaissance courtyard.

**Costumes.** Syracuse is not a very good place for observing national costumes, though there is an old man at the farm in the rocks by the side gate of the Villa Politi who wears the mutton-chop whiskers of old Spanish days and dresses in the short blue jacket and breeches, the typical Sicilian of Spanish times. However, the women with their brightly coloured headkerchiefs make the Floridia road very picturesque, though they only wear nondescript shawls. The men wear the hooded dark blue Sicilian cloaks when it is cold.

**Cyane.** See Anapo.

**Damas.** A wealthy Syracusan, the patron of Agathocles (q.v.).

**Damareta.** The wife of Gelo. See under Coins, Damarateion.

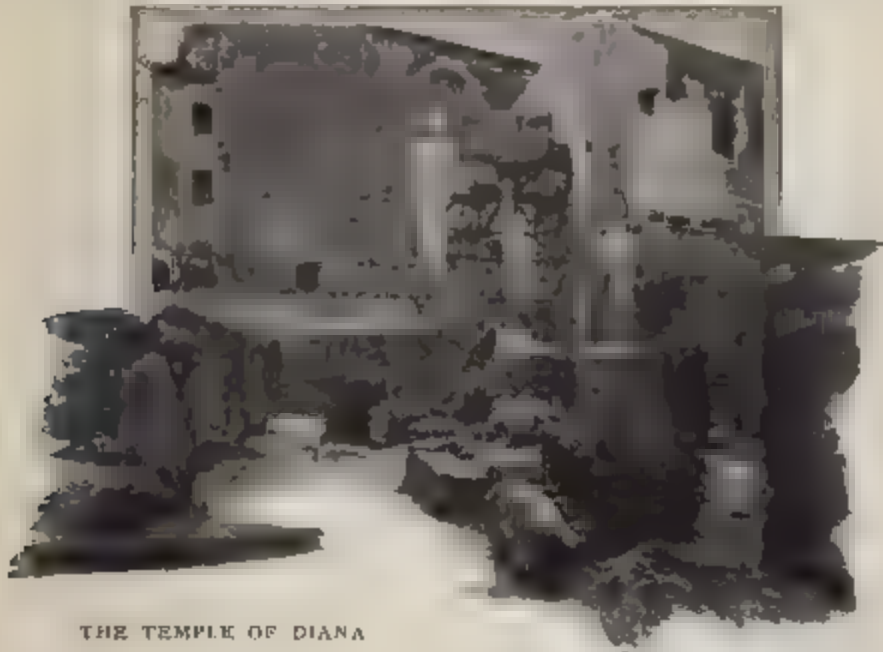
**Dascon.** Now called Maddalena. The little bay just inside the heads of the opposite side of the Great Harbour of Syracuse. The first anchorage of the Athenian fleet.

**Decadrachm.** A ten-drachma piece. The decadrachms of Syracuse (*i medaglioni*) are famous. See Coins.

**De Ruyter.** The great Dutch admiral, famous in wars with England, was defeated and mortally wounded in an action with the French off Augusta in 1676. He died at Syracuse, and is said to be buried there.

**Diana.** The goddess-patron of the Dorian Greeks. It is imagined that the temple now built into the cathedral was really dedicated to her originally and transferred to Minerva in Roman times. The proximity of the Fountain of Arethusa, who was a nymph of Diana, lends colour to this.

**Diana, Temple of.** A hexastyle peripteral temple near the church of S. Paolo. According to Mauceri, of the seventh century before Christ. Giannotta says that it is more likely dedicated to Apollo. It is only partly excavated, but it is interesting on account of an inscription and its high antiquity. It seems to have been of exceptional size. It stands below the level of the street in the Vico S. Paolo.



THE TEMPLE OF DIANA

**Diocles.** A Syracusan demagogue and lawgiver. The rival of Hermocrates. For the legislation of Diocles, see Freeman's *History of Sicily*, vol. iii., p. 439.

**Dion.** A Syracusan, son of Hipparinus, whose daughter Aristomache Dionysius married. Dion married his sister's daughter Arete (q.v.). He headed the opposition to the excesses of the younger Dionysius, for which he was exiled. In 357 he returned and expelled Dionysius II. in 356, but died in 354. It was his friendship with Plato which led to Plato's visits to the Syracusan court. He was a man of austere republican principles, the forerunner of Timoleon, but of immense possessions. It was remarked at Athens while he was in exile there that he lived in all the state of a tyrant.

**Dionysius I.** One of the greatest men in ancient history, in spite of his wickedness. He was a son of a Hermocrates, but not the great Hermocrates, who was his father in law. He began life as a scrivener, and was left for dead in the emelte in which Hermocrates, attempting to return from exile, was slain. He bided his time, and when all the Greek cities in Sicily were going down before the Carthaginians he rose by impeaching the incompetence of the Syracusan generals and getting a bodyguard. He is suspected of having colluded with the Carthaginians over the fall of Acragas and Gela, and in the later phase of the war was constantly making deals with them which had the result of securing him absolute power at Syracuse for thirty-eight years, 405-367 B.C. Plutarch and Cicero have familiarised us with the severities by which Dionysius secured his power, and the Louis XI.-like suspiciousness of his later years, but he made Syracuse the greatest city in the world and the

most powerful state in Greece, and does not seem to have been cruel except where it was necessary to secure his power. There are many anecdotes about his wit. It is of him that Cicero tells the story of the Sword of Damocles. And it was he who took away the golden cloak of Jupiter, saying that it was too heavy in summer and too cool in winter, and that the woollen one which he gave him in its place would serve for all seasons, which Henry VIII. parodied when he seized the Golden Shrine of the Venerable Bede, saying that it would be of more use to him than Bede. It was Dionysius who saved Europe from the Carthaginians in the days when Rome was not yet strong enough to take the lead. Like Frederick the Great he was very vain over his poems. He took the prize of tragedy at Athens with his play called the *Ransom of Hector*. The Latomia del Filosofo is said to be named from Philoxenus, whom Dionysius imprisoned there for ridiculing his poems. He built the famous walls of Syracuse, of which splendid fragments still exist, three and a half miles long, in twenty days. He used 60,000 workmen and 6,000 oxen. It was about twenty feet high and from six to fourteen feet thick, and built of stones a yard long, half a yard wide and thick. Also, impressed with the way in which the Athenians were trapped in the Great Harbour, he constructed a new harbour by building a marble mole between the two headlands of the smaller harbour, called from this the Marble Harbour. He died in 367, and was succeeded by his son. He was three times married, first to the daughter of Hermocrates, who killed herself, having been outraged during his temporary defeat, second to Aristomache, the sister of Dion, and third (simultaneously) to a Locrian woman named Doris. Aristomache was long barren, so Dionysius put his other mother-in-law to death on the plea of witchcraft. By Doris he had the younger Dionysius and Thearides and another child. By Aristomache he had four children, one of whom, Sophrosyne, married her half-brother Dionysius II. and another, Arete, married both her half-brother Thearides and her uncle Dion. He invited Plato to visit him, but being annoyed at him sold him into slavery, if reports may be believed. In his latter days he grew so suspicious that he only allowed his daughters to shave him, and that not with a razor, but with red-hot nutshells. Philistus, the historian, helped him in his rise, and was his lifelong friend. The very site of his magnificent tomb, as well as of his palace, is forgotten, though Gregorovius says that Dionysius I. built on the isthmus a wall with towers, or castle, on the same spot where Hiero's palace had stood, which hardly agrees with the statement that Timoleon pulled down Dionysius's castle and built there the tribunal, where he was buried himself, the Timolonteum (a gymnasium or palæstra) being built above his grave. This is beyond the railway station, some way from the isthmus. Gregorovius says a castle was once more existing at the time of the Romans, but that almost all traces were destroyed by the strong fortifications and citadel erected successively by the Byzantines, the Emperor Charles V., and Charles III. of Naples, at the entrance into Ortygia. See also Ear of Dionysius. Dante places Dionysius amongst the "violent against themselves" (*Inferno*, canto xii., 107-109).

**Dionysius II.** The younger Dionysius was a weak man, but Plato visited him twice, and was much attached to him. He was alternately under the philosopher's influence and a cruel tyrant. After he had reigned eleven years, from 367 to 356, Dion, who was various relations to him (see preceding par.), expelled him. But he was restored in 346, and reigned a couple of years before he was finally exiled to Corinth on the arrival of Timoleon. He married his half-sister Sophrosyne. Like his father, he fortified himself in Ortygia.



**Dionysius, Wall of.** See above, Dionysius I.

**Dionysus.** See Bacchus, Temple of.

**Doctor.** There is no English doctor at Syracuse. Visitors should ask for Cav. Dottore Francesco Mauceri, ufficio sanitario del governo per la provincia di Siracusa.

**Dolphins.** Four dolphins are the emblem of ancient Syracuse. They appear on nearly all her coins. One wonders if they were really tunnyfish.

**Doric.** Syracuse was a colony of Doric Greeks from Corinth. Its architecture was all Doric, except a few columns built into S. Giovanni.

**Doris.** A Locrian woman who married Dionysius I.



WALL OF DIONYSIUS, ON THE NORTHERN EDGE OF EPIPOLÆ

**Damocles, the Sword of.** *The Student's Greece* gives the account of the flatterer lying on a golden couch decked with the most gorgeous trappings, garlanded, and anointed, supping the richest food from golden plate, waited on by beautiful pages, surrounded by lovely women, and the grim despot suddenly drawing attention to the naked sword suspended over his head by a single hair. "At this sight," says Smith, paraphrasing Cicero, "his satisfaction vanished in an instant, and he entreated to be released from the enjoyment of pleasures which could only be tasted at the risk of life." (Sladen's *In Sicily*, vol. i., p. 246.)

**Drachmas.** The modern Greek drachma corresponds to the franc. The ancient corresponded to it roughly, but it was not so large in diameter. My Damarateion tetradrachm exactly balances three shillings.

**Ducetius.** One of the few Sikeliens whose names have come down to us. He formed a Sikelian league against Syracuse. See General Index, p. 162.

**Due Fratelli Rocks.** Two tall rocks rising from deep water in the sea in a line with the coral caves of Acradina. One of the best views of Etna is from this point, because you have an uninterrupted view of it from the sea level to the summit.



**Ear of Dionysius.** A curious phenomenon in the Latomia del Paradiso. A cave is quarried into the shape of a rude human ear, so that sounds are conveyed in an extraordinary manner. High up in the cave is a small chamber approached from the plateau above. Dionysius is said to have sat here listening to the prisoners confined in the cave, whose slightest whispers were said to be audible to him. The name seems to be an arbitrary one, as there is no mention of it before the sixteenth century. It obviously received the name on account of a passage in Cicero, which mentions that Dionysius had a prison where he could hear the faintest conversation of his prisoners. There is a cavity almost precisely similar, but not so large, in the Latomia dei Cappuccini, which is very puzzling.



THE ROCK OF THE DUE FRATELLI

Addison mentions it in *The Spectator*: "Vulgar Souls of a quite contrary Character. *Dionysius*, the Tyrant of *Sicily*, had a Dungeon which was a very curious Piece of Architecture, and of which, as I am informed, there are still to be seen some Remains in that Island. It was called *Dionysius's Ear*, and built with several little Windings and Labyrinths in the form of a real Ear. The Structure of it made it a kind of whispering Place, but such a one as gathered the Voice of him who spoke into a Funnel which was placed at the very Top of it. The Tyrant used to lodge all his State Criminals, or those whom he supposed to be engaged together in any evil Designs upon him, in this Dungeon. He had at the same time an Apartment over it, where he used to apply himself to the Funnel, and by that means overheard everything that was whispered in the Dungeon. I believe one may venture to affirm that a *Cæsar* or an *Alexander* would have rather died by the Treason than have used so disingenuous Means for the detecting it." (*The Spectator*, No. 439, Thursday, July 24th.)

Gregorovius says: "The Ear of Dionysius forms a huge square. A single pillar in the centre perhaps formerly supported the roof. The name Ear of Dionysius was given to one of the halls by Michelangelo da Caravaggio, who visited the place with Mirabella (q.v.), and used the phrase casually. This

led to strange suppositions. In 1840 Serradifalco discovered an opening through which one could see in from above. A whisper below is heard above.

**Epipolæ.** One of the five quarters of ancient Syracuse. Stretching from the Castle of Euryalus to Tyche and Neapolis, for which one may take a line drawn from the top of the slope, mis-called the Scala Greca, to the Campo Santo—speaking very roughly. Dionysius surrounded it with his famous wall to meet the older fortifications of the other quarters. It seems only to have been sparsely inhabited, and contained besides the Castle of Euryalus, the Athenian port of Labdalon, the fortress near the castle now mis-called Zappylon, the famous Round Fort of the Athenians on the centre of the plateau, and perhaps the necropolis by the Agragian Gate which contained the tomb of Archimedes might have been included in it.

Epipolæ is the highest point, ending in two hills, Euryalus and Labdalon lower, now known as Belvedere and Mongibellisi. On north side of Epipolæ lay (exact spot doubtful) Hexapylon, through which the Romans forced their way in, and the Gallagra Tower, which they seized during the feast of Diana. (Gregorovius.)

**Etna.** There are splendid views of Etna from any high ground in Syracuse. It is much like Fujiyama from this side.

**Euænetus.** A coin-engraver of Syracuse. See *Decadrachms* and *Coins*. He stands perhaps first among the coin-engravers of the world, though Cimon comes near him.

**Euclidas.** A famous coin-engraver of Syracuse of a later and rather inferior period.

**Eumenes.** A coin-engraver of Syracuse who comes next to Euænetus and Cimon. See *Coins*.

**Euryalus.** "Dionysius, in preparing for his great war against the Carthaginians, built the wall along the northern side of Epipolæ in twenty days in the year 402 B.C., and the Castle of Euryalus in the six years between that date and 397 B.C. This wonderful work occupies an area of 15,000 square metres, of which 4,682 were occupied by ditches and subterranean galleries. There is more than a quarter of a mile of galleries which served to put into communication the fortress and the three ditches and the various ramparts. The great towers, fifteen metres high, were first made perhaps to be crowned with those ingenious catapults, which in 393 were invented by a commission of engineers of Syracuse. Dionysius, in constructing the Castle of Euryalus, set himself to occupy permanently the highest point of Epipolæ, to protect the communication with the interior of the island in case of siege, to have a strong and secure base of operations, to take the offensive against an enemy who threatened the vast city from the north or south.

"Seeing the ruins of this marvellous castle placed astride the road from Hexapylum, one understands the high merit of the great captain who made his country so impregnable and feared." (Comm. Luigi Mauceri, *Vedute e Monumenti di Siracusa Antica* N. 22 cartoline postali con cenno illustrativo.)

Gregorovius remarks that Euryalus was of great importance at the time of Marcellus; and there was a danger of being shut in between it and Achradina, especially as Hippocrates and Himilco were advancing from inland towards Euryalus against him. Now rightly known as the *Belvedere*.

"The interest in the Castle of Euryalus begins at the second ditch. You do not realise that there is a first ditch, and the second ditch does not look like a ditch any longer. It is, in fact, more like a sunken court protected by a cross

wall of heavy masonry, now entered by the little gate, with the Sicilian padlock on it, in the foreground of the illustration. From this court—which in its old ditch days was crossed by a drawbridge supported by the tall stone pier which rises from its centre, with stones as fresh as if they had been built since Nelson's day—various passages lead off, those going toward the right of the picture, to



THE KEEP OF THE  
CASTLE OF EURYALUS

which you have to descend, prove to be mere vaults some fifteen yards long for provisions or ammunition. They contain inscriptions in an unknown language—unknown to local antiquaries. From the walls above spring wild fig trees—the classical appendage of Sicilian ruins. The passages on the left hand, which connect with each other, are passages hewn in the rocks in the manner of modern fortresses, like Gibraltar, to enable the men in the court to retreat into the keep of the fortress. With this they communicate by a circuitous and easily blocked approach. Until the invention of the most modern artillery they must have been bomb-proof, and one of them is spacious enough for four horsemen to ride abreast with lances raised. Another is a stable. This shows how very far advanced were the military engineers who built the Castle of Euryalus, four centuries B.C. These galleries in the rock are beautifully cut and are still perfectly dry. In the day when it was built, 'Mongibellisi,' as the natives call it, must have been impregnable.

"There is one passage curiously like the secret passage which leads into the Castle of S. Andrew's, with the same tricks for preventing a surprise. There is a *corpo di guardia* and a niche where, according to the guide books, the sentinel could lie, or rather sit, and wait; but the custode scoffed at this, and said, 'Letto,'—bed—'one, two, yes; sentinel seat *immaginazione*.' The finest passage of all is one about a furlong in length, which leads from the main fortress to the outwork on the north west, wrongly called by the guide *Zapylon* (*Hexapylon*). Imposing as the great court called the second ditch and these splendid galleries are, it cannot be denied that the most majestic part of the whole fortress is the piece of wall surmounted by the five solid towers which crown the apex of the hill. The masonry is so massive and splendid. These towers stand above the second ditch and guard that end of the crater alluded to above, and their old yellow stone is set off by the most extraordinary blaze

of wild mangolds, almost vermillion in their depth of colour, which I ever saw. Sicily is of course the land of the marigold. It blazes with marigolds as Japan blazes with the scarlet azalea in spring. Inside, every chink of the fortress is filled with the yellow flower of the rue, with yellow and white, scarlet and yellow, and crimson and puce vetches, and glorious purple and white tares, while from the turf spring the deep pink anemone and the tall asphodel. The curious crater-like depression which forms the keep is triangular in shape, and terminates in another tower-like mass of masonry known as the *punta*. This keep, like every other defensible fortress, contains a round cistern-like *pozzo*, or well, now dry. It is extremely beautiful, for its flower-studded lawns rise gently to the five solid towers at the highest point, and the minor fortifications at the apex of the triangle. Among the masses of stone fallen outward from the ruined walls grows, besides the vetches and the rues and the blue germanders and masses of a small purple campanula, the handsome and conspicuous pale yellow flower which looks like a *calceolaria*, but is really a sage, and grows so profusely on Mount Lycabettus at Athens. The yucca-like tufts of the wild onion rise everywhere from the fields sown with stones which surround the castle." (Sladen, *In Sicily*, vol. i.)

"The experience of that time led him (Dionysius) to see that Euryalus, the key of Epipolai and of all Syracuse, must be made into a strong fortress. And large remains of a strong fortress are there. At the narrow neck which joins the triangle of Epipolai to the hill to the west, the height, as in many other parts, rises in two stages with a terrace between. The upper ridge is narrow indeed, it is on the ridge itself, just to the east of its narrowest point, where the isthmus first begins to lose itself in the general mass of the hill, that the fortress of Dionysius arose, with the ditch that forms its first defence across the very narrowest part of the ridge. The visitor from modern Syracuse, unless



VIEW OF THE HYBLÆAN HILLS FROM THE CASTLE OF EURYALUS



he has made a toilsome march over the whole length of the hill, will approach the Castle of Euryalus from the west, as if he were an enemy advancing to test the strength of the engineering works of the tyrant. The modern road at the foot of the hill climbs it at this point, and brings him in front of the best-preserved part of the castle, five towers of fine masonry, placed closely side by side, and with two deep ditches in front of them. The rest of the fortress is less perfect. Taking the group of towers as the centre, it sends forth two branches to the north and south-east, to the points where the wall of Epipolai—north and south—parts from the castle to run its own course along the brow of the hill. An outpost of very irregular shape stands out to the north-west, near the point where the Athenians had climbed up. The works on the south side, where, at this point, the ascent is easier than on the north, are also of a remarkable shape. Taken as a whole, they form a long and very irregular triangle; but this is made up of a nearly rectangular court adjoining the towers, connected by a small gate with its lintel, with an irregular polygon to the east. The extreme eastern point of this building is one of the most striking that Syracuse can supply. It is the centre of the Syracusan territory, commanding the full view of the city and her belongings in the widest sense. The windings and different heights of the hill itself bring into view the greater part of the south side, and some points on the north; the island is full in sight with the Great Harbour and all that surrounds it, the plain, the isthmus, and the hills with their steep bluffs which seem to guard them. Between those hills and the more ragged bluff of Hybla, we get a glimpse of the ways that open to the inland regions of Sicily, to the outpost of Akrai, and to the inner depths of the Sikel land. But the wonders of the Castle of Dionysius are not all above ground. Beneath the towers and in front of them are underground chambers and passages, which, at first sight, it is tempting to look upon as primeval works turned into account by Greek engineers, but which have so clear a reference to the buildings above that one is driven to conclude that they are all parts of the same work. Of several such passages, the longest and most remarkable is that which leads from the great ditch in front of the towers to the northern fort. A shorter one also leads to the outer court on the south side. Special care is taken not to carry any of these underground works under the group of towers, so as not to endanger the strength of their foundations. By works like these, if an enemy had taken an outpost, he might still be attacked, like Veii in the story of Camillus, by a party making its way through the bowels of the earth. Some of the chambers were seemingly used as store-houses, and mysterious characters are carved by the entrance of one of them, which are held to be figures in some unknown system of notation. Elsewhere rings seem to show places for tying up horses: such a retreat might well be needful when the garrison was hard pressed. The whole fortress is the most unique and the most striking of all the monuments of Syracuse, as the place where it stands is the most striking of all the points of view." (Freeman.)

**Excavations.** Principal excavations going on now are at the Temple of Bacchus, behind the catacombs of S. Giovanni. There have been recent excavations at Plemmyrium, on the opposite side of the bay, and in the field below the Villa Politi, etc.

**Fever.** Achradina is free from fever at all times, and there is no fever anywhere round Syracuse except in the summer and autumn, when it is very bad all round the mouths of the Anapo and on the shore of the Great Harbour generally. The ancient historians mention it constantly. It was largely fever which brought the downfall of the Athenians. It was fever which saved Syracuse from the Carthaginians when Acragas and Gela had fallen. Invader

after invader camped on the rich flat land round the Great Harbour and paid the penalty. The Romans, whose generalship was better, attacked from the high ground to the north. The common people nowadays dose themselves for fever with the powerful herbs providentially to be found in great abundance everywhere.

**S. Felipe (Filippo), the Latomia under.** See Churches.

**Foro Vittorio Emmanuele.** Called also the Marina. A drive on the terraced shore of the Great Harbour with a beautiful avenue of evergreens. A band plays here on certain days. It extends from the Porta Marina to the Fountain of Arethusa.



THE MARINA AND GREAT HARBOUR OF SYRACUSE

**Fortress.** Syracuse, the great fortress of Charles V., one of the strongest places in the Two Sicilies, under the Bourbons, is no longer fortified.

**Fortune, Temple of.** See Tyche.

**Freeman upon Syracuse.** By far the most important part of Freeman's great *History of Sicily* relates to Syracuse. It is an inexhaustible mine of information and pleasure.

**Fountains.** Syracuse has its fair share of street fountains where the women go with their water-jars in fine attitudes. It has at the Rotondo an interesting horse fountain, where the water is drawn from a well with a weighted beam an ancient classical method. It has the celebrated Fountain of Arethusa. It has some other fountains of the highest interest which strangers seldom see. The well in the subterranean chamber below S. Felipe, the well with a fine staircase of classical times under the Casa di Bianca. See Church of S. Giovanni Battista. The subterranean cistern known as the Bagno della Regina, which is covered with marble and approached by forty steps under the Castello di Maniace, and a washing pool of great antiquity, a good many feet below the surface of the ground, called the Fonte di S. Giovanni, near the castle.



**Gamori**, the landed aristocracy of Syracuse (and other Dorian cities). At Syracuse they were extremely powerful. Dion, during his exile at Athens, lived like a king. There was an insurrection against the power of the Gamori in 486. They retired to Casmenæ, but were restored by Gelo in the following year when he went from Gela to Syracuse, and became its tyrant, doubtless by the help of the Gamori. Freeman says the Gamori were the descendants of those who, in the beginning of the settlement, received both lots of land of their own and a right to the profits of the folk-land. The Gamori had an assembly like the Curia at Rome, and we know that they sat in judgment at the trial of the first Agathocles, the contractor for the building of the Temple of Minerva.

**Gates.** The only gate of any importance now standing is the handsome Porta Marina, a fifteenth-century Gothic gateway at the station end of the Marina. But until recently there was a gate put by Charles V. at the entrance of the island of Ortygia. The Agragian Gate leading to Acragas or Girgenti was near the modern Portella del Fusco, above the Campo Santo. The Catania Gate, of which distinct traces can be seen, was where the three ancient roads meet at the top of the modern road miscalled the Scala Greca. There are very distinct marks of a double or triple ancient gateway leading down into a gully facing the Due Fratelli, and there must have been a gateway where the road climbs up on to the plateau of Achradina, a few hundred yards from the side-gate of the Villa Politi.

**Giudecca, or Ghetto.** The name of a street in Syracuse. The inhabitants are of a pronounced Jewish type and prosperous looking. See *S. Felipe*, *S. Giovanni Battista*, Casa di Bianca. The little shops have acetylene flares.

**Ginnasio.** See Palæstra.

**Gagini.** See Arcivescovado, Courtyards, etc.

**Goats.** Even for Sicily, goats are very numerous at Syracuse. The desolate plateau of Achradina and Epipolæ are good for observing Virgilian flocks of goats and Theocritean goatherds playing on reeds. At night they are driven into caves in Homeric style. There is a good local goat's-milk cheese like Port du Salut.

**Goethe** did not think Syracuse worth a visit.

**Gothic and Norman Churches.** S. Giovanni, near Greek theatre; S. Giovanni, in the Giudecca; S. Nicolà; S. Lucia del Borgo; S. Martino; S. Maria dei Miracoli; S. Pietro; S. Sebastiano; S. Tommaso. See Churches.

**Gothic Palaces.** Ardizzone; 8, Via Dione; 17, Via Dione; Clock-house; Opera Pia Gargallo; Ronco Capobianco; Bellomo; Daniele, now Abela; Lanza; Miliaccio; Montalto; Padronaggio. See *Palaces*.

**Granary.** See Collegio.

**Great men who have visited Syracuse.** Ducetius the Sikel king, Æschylus, Pindar, Plato, Pyrrhus the King of Epirus, Marcellus, Scipio Africanus, Cicero, Sextus Pompeius, St. Peter, St. Paul, De Ruyter (Admiral), Nelson, Cardinal Newman. Theocritus, Archimedes, and Epicharmus, the comic poet, were natives of Syracuse.

**Greek castle.** See Euryalus.

**Greek dramatists.** Æschylus himself wrote plays presented for the first time in the theatre of Syracuse. Dionysius I. won the prize of tragedy at Athens. Epicharmus, the writer of comedies, flourished here from 540 to 450.

**Greek poets.** Theocritus was born in Syracuse. Simonides died there. Moschus was born there. Bion and Bacchylides and the mighty Pindar settled there.

**Greek necropolis.** See *Cemeteries*. The necropoles round Syracuse are extremely interesting and varied. The Sikelian tombs near Plemmyrium and Scala Greca are the best. The various kinds of tombs are given under *Cave-sepulchres*. The Necropolis, so called, is on the Catania Road, where the new road leaves the old. It has quantities of tombs, many of them containing fragments of antiquities. There are many more still unopened. Some finely-hewn tomb chambers are here, especially the tomb miscalled the Tomb of Archimedes and the Tomb of Timoleon (q.v.). It commands a view of the Latomia di S. Venere.

**Greek roads.** See Chariot-roads.

**Greek theatre.** See *Theatre*.

**Grotta dei Cordari.** A splendid stalactite cavern in the Latomia del Paradiso used by the rope-makers. When flooded it is singularly beautiful.

**Gregory the Great.** His mother, Sylvia, was a great Syracusan heiress, but there is no record of his visiting the city. A letter from him to Syracuse is preserved.

**Greek temples.** See *Temples*.

**Groups of public buildings.** The ancients, especially the Greeks, were in the habit of grouping their public buildings together, often outside the city, equidistant from the various quarters, or in the citadel. We have an example of this at Syracuse, Girgenti, Selinunte, etc. Neapolis was the quarter of the public buildings at Syracuse. In it were included the amphitheatre, the Greek theatre, the Ara, the Street of Tombs, the Temenos of Apollo, the Palæstra or Gymnasium, the Temple of Ceres and Proserpine, etc.

**Griffon, House of the.** See under *Palaces* (Casa Padronaggio).

**Guide-books.** Syracuse has excellent local guide-books in Italian. Sig. E. Mauceri, brother of the eminent Comm. Luigi Mauceri, is the author of that most generally in use, and there is another beautiful illustrated guide compiled fifty years ago by Vincenzo Politi.

**Guides.** The best guide is an intelligent cabman. It is his interest to go on finding classical and Gothic antiquities for visitors to see, and he remembers what people who know anything tell him. Such a man is Francesco at the Villa Politi. Those who cannot speak Italian will find Salvatore, the son of the cab-proprietor at the Villa Politi, useful. He speaks English well, and is not a bad guide. To those who speak Italian the custodi of the various monuments make a guide superfluous in visiting them.

**Gylippus.** The general sent by Sparta to command the Syracusan forces against Athens.

**Harbours.** (1) The Great Harbour or Porto Grande is entered by the narrow strait three-quarters of a mile wide between the Castle of Maniace and Plemmyrium. It is very deep. The Bay of Dascon or Maddalena just inside Plemmyrium was the first anchorage of the Athenians. The Syracusans had an outpost, Polichna, now called Colonne, round the Olympieum (q.v.), to guard the approach from the west. The river Anapo runs into it opposite the city. The district on its shores known as Lysimeleia has never been built on because its low marshy ground is so malarious. None of the invaders who camped on it could ever maintain themselves against its fevers. Dionysius cut a channel through from it to the smaller harbour, where the moats are still traversed by row-boats. On the city side it is terraced with lava used here

and there for quays. Part of the ancient wall still exists near the Castello. It commands a fine view of Etna. It was the scene of two great sea-fights between the Athenians and the Syracusans, in the second of which the Syracusans, who had blocked the entrance, won a complete victory. After the Middle Ages there was an idea that no large ship could enter the port, but Nelson dispelled the idea by taking in his whole fleet to water his ships just before the Battle of the Nile.



THE GREAT HARBOUR

(2) The Small Harbour or Porto Piccolo lies at the other entrance of the moat which makes Ortygia an island. Only very small craft can use it. The Marble Harbour of Dionysius, called by Gregorovius the strongest fortifications and shipping wharfs, was far larger. He built a marble mole across the two headlands of the bay, large enough to contain all his triremes. The remains of the arsenal in which he built his ships may be seen close to the S. Lucia end of the bay. The harbour was large enough to contain his whole fleet. The two little harbours, called Leon and Trogilus, used by the Athenians, are on the open sea near the Scala Greca.

**Hecatombs.** See Ara.

**Helorus.** The road to Helorus was that taken by the Athenians when Demosthenes and Nicias and their armies were captured.

**Herachus.** Son of Hiero, a wealthy Syracusan noble plundered by Verres.

**Herbs.** See Fevers. All round Syracuse aromatic herbs such as rosemary, rue, wormwood, vermouth, thyme, mint, etc., are as common as wild flowers. They are much used for fevers. There are herb shops in most Sicilian towns.

**Hermocrates,** the father-in-law of Dionysius. Not to be confused with Hermocrates his father, who was unimportant. The leader of the war-party in Syracuse who forced the city to prepare for the invasion of the Athenians.

Jealousy afterwards drove him to exile, where he covered himself with glory in the wars of Athens, Sparta, and Persia round the Hellespont. In attempting to re-enter the city, where a party was waiting to restore him to power, he was killed. He is one of the greatest figures in Greek history.

**Hexapylon.** A name of great importance in Syracusan history, because it was from this point that Marcellus stormed Syracuse. It could not have been the Greek fortress now called Zapylon, connected by an underground passage with the castle now called Euryalus. Freeman must be right in placing it near the Catania Gate. He accounts for the six gates. See Freeman's *History of Sicily*.

**Hicetas.** A rival of Timoleon in deposing Dionysius II. He had murdered Aristomache, the wife of Dionysius I., Dion's sister, and her daughter Arete, Dion's wife, but was eventually captured and executed by Timoleon.

**Hiero I.** Succeeded his brother Gelo as tyrant of Syracuse 478 B.C., and reigned for eleven years. One of the golden periods of Syracuse. He was the patron of Pindar, who celebrated his victories of Olympia and Delphi, of Æschylus, of Bacchilides, and Simonides and Epicharmus. The splendid coins of Syracuse begin in his reign. He was son of Dinomenes and had a son Dinomenes, who presented the trophies he won in the games to the treasury at Olympia.

**Hiero II.** Son of Hierocles, a noble Syracusan. By his marriage with the daughter of Leptines he became very powerful. He abandoned the unruly mercenaries of Syracuse to be cut to pieces by the Mamertines, and afterwards defeated the Mamertines with the native Syracusan forces. By this means he became king of Syracuse in 270 B.C., and reigned for fifty-five years. He married Philistis. Their faces are well known from their magnificent coins. He was a lifelong friend of the Romans.

**Hieronimus.** The weak grandson of Hiero II., who succeeded him in 216 B.C. Encouraged by the Roman defeat at Cannæ, he went over to the Carthaginians, but reigned only thirteen months.

**Hipparinus.** A son of the elder Dionysius by Aristomache. Succeeded Calippus as tyrant of Syracuse in 352.

**Hyblæan Hills.** The range of flat-top mountains which is a feature in the landscape of Syracuse, and rises above Priolo and Thapsus, is the Hyblæan range, famous in all times for its honey. It gets its name from Hybla. See *Hybla* (a Sikelian goddess) in the General Index.

**Ironwork.** The hammered ironwork of Syracuse is the best in Sicily, and very beautiful. There are some fine specimens in the chapels of the south aisle in the cathedral, and innumerable splendid balconies in Ortygia.

**Isola,** the modern name for the promontory of Plemmyrium, which is the opposite side of the entrance to the Great Harbour (q.v.).

**Ipogeo Gallitto,** at the corner where the road goes off to Noto. Key kept in museum. A large subterranean chamber cut in the calcareous rock. Approached by twelve steps, also cut in the rock. The walls are covered with stucco. There are several niches with inscriptions. On the east, west, and north walls are traced graffiti and designs, one of them erotic, which certainly belong to an older epoch, because they have nothing to do with the original object of the Ipogeo. They are figures rudely sketched in charcoal, but done by a skilled hand. They consist of youthful heads, the sketch of a building, and various inscriptions. Prof. Orsi, to whom we owe the discovery of this monument, believes that it belongs to the Hellenistic epoch at the end of the third or beginning of the second epoch B.C., and that not long

afterwards it was desecrated and turned into a canteen. It was perhaps originally a family tomb, and designed for the proprietors of the estate, for there never was any suburb in this direction (Mauceri). There is a small Ipogeo just below S. Giovanni, on the road between the Villa Landolina and the Greek theatre.

**Juno, Temple of.** Stood on farthest point of Ortygia, *i.e.* where the castle stands. (Gregorovius).

**Villa Landolina.** A beautiful old garden with a small house in it, between the Villa Politi and S. Giovanni. Its rose and rosemary hedges, bananas, etc., are very fine, and it contains many Protestant tombs before they were allowed Christian burial. Formerly called the Giardino Bonavia. Here, in 1804, was discovered the gem of the Syracuse Museum, the exquisite Landolina Venus, supposed to have the most beautiful back of any statue in the world, which has lately been reproduced by Comm. Mauceri. (Reproductions are sold at the Casa dei Viaggiatori, near the Castle of Euryalus.) The Bavarian poet, Count Von Platen, lies buried here. Gregorovius wrote: "Not far off is the tomb of Count Platen, the poet. 'The Horace of Germany' is the bold inscription written by Cav. Landolina. 'It was his happiest thought to die in Syracuse.'"

**Lang's Theocritus**, in the little Golden Treasury Series. This is a book which every visitor to Syracuse should take with him to see how Theocritean the country round remains.

**Latomia.** The word *Latomia* is probably the oldest word in Europe which has never gone out of everyday use. We have it both in Greek and Latin before the Christian era. Cicero uses it in the form "*lautumia*" in one of his most famous passages in the *Verrus*.

"You have all heard of the Syracusan *lautumia*. Many of you are acquainted with them. It is a vast work and a splendid; the work of the old kings and tyrants. The whole of it is cut out of rock excavated to a



PANORMITANA FROM THE LATOMIA DE CAPPUCCINI



marvellous depth and carved out by the labour of great multitudes of men. Nothing can either be made or imagined so closed against all escape, so edged in on all sides, so safe for keeping prisoners in. Into these quarries men are commanded to be brought even from other cities in Sicily if they are commanded by the public authorities to be kept in custody."

Strabo uses it in its actual form *latomia*. By derivation it means "a place where stone is cut," and is to this day used by the Syracusans for the smallest quarry, as well as the great *latomias*, of which there are five—the Cappuccini, the Casale, the Paradiso, the Filosofo, and S. Venero. The *Cappuccini* in *Chradina*, under the convent of that name, is by far the largest and most important. In it the Athenian prisoners were confined. It is of great extent, and contains at its far end, approached by an avenue of cypresses, a monument to Mazzini, near which there is a sixteenth-century well-pulley. The whole *latomia* is contained in the garden of the Villa Politi. It is in parts a hundred feet deep, surrounded by sheer cliffs of white limestone, covered in many places with a magnificent growth of golden ivy, lentisk, the silvery ver-outh, prickly-pear, rose-coloured geranium, and caper plants, and the *esembryanthemum*, known as *Barba di Giove*, which has huge flowers of red, white, or yellow. In its depths are groves of almonds, olives, lemons, and oranges, many wild orange trees, pomegranates, a wonderful wealth of undergrowth, and its fantastic rocks group themselves into natural arches and



THE LATOMIA DEL PARADISO

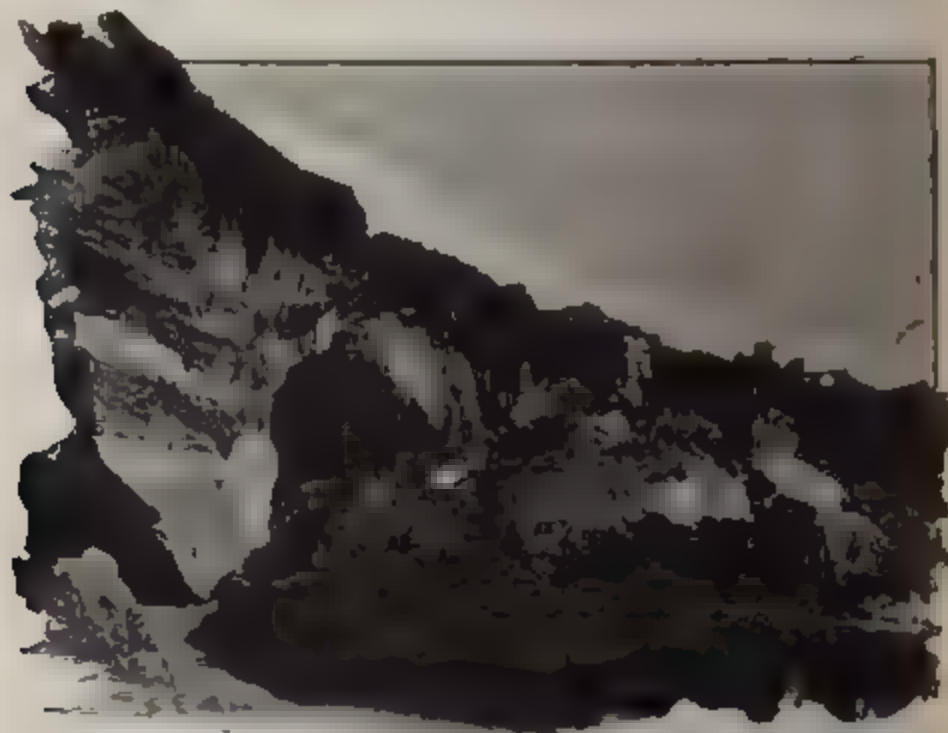
groves. It contains many tombs, some being tombs of nobles in the Roman period, one of which has architectural decorations like the so called Tomb of Archimedes. It has also some Protestant tombs, and innumerable skulls and other bones. In the rocks round the top are many niches which have held marble Roman inscriptions. There is a private entrance to the Villa Politi; the public entrance is at the back of the convent.



Pausanias, writing about the Olympian games, tells us of at least one Greek tomb that was in the latomia. "Lygdamis of Syracuse vanquished the other competitors in the pancratium. The tomb of the latter is at the quarries in Syracuse. Whether Lygdamis was as big as the Theban Hercules I know not, but the Syracusans say he was."

*The Latomia Casale* is on the upper road between Villa Politi and the church of S. Giovanni. It contains some fine cypresses, but it is not so well worth seeing as the above.

*The Latomia del Paradiso* lies between the amphitheatre and the Greek theatre. It contains the celebrated Ear of Dionysius (q.v.) and Grotta dei Cordari (q.v.).



THE GROTTA DEI CORDARI IN THE LATOMIA DEL PARADISO

*The Latomia del Filosofo* is in Epipolæ, near the Castle of Euryalus, and unlike the Cappuccini Latomia, whose origin had been forgotten even in the time of Thucydides, four hundred years before Christ, it is known to have been the source from which the Castle of Euryalus and the walls of Dionysius were built. It is called also the Latomia del Buffalaro, from the hill in which it is built. It gets its usual name, Filosseno, or Filosofo, from the poet Philoxenus, whom Dionysius imprisoned here for laughing at his verses.

*The Latomia di S. Venera* is approached by a narrow lane at the back of S. Nicolò, almost opposite the amphitheatre. It, and the Villa Landolina, were formerly the two richest gardens in Syracuse, but they are now surpassed by the gardens of the Villa Politi. This latomia is, however, well worth a visit; a part of the Greek necropolis lies in its cliffs, and it contains near the entrance a beautiful spring in a little cave, covered with splendid maidenhair, known as the Bagno di Venera, a little shell-shaped cave, with its lower valve full of clear cold water and its upper valve fringed with dripping maidenhair.

**And there** is a marvellous fringe of maidenhair at its entrance round the inscription—

"Come l'antica tradizione rimembra  
Qui Venere bagno le belle membra."

It belongs to Baron Targia, who owns also the Camp of Marcellus.

**Lava.** Syracuse, like most Sicilian towns, is paved with lava, and it is used in decorating a few palaces, but it is not used in building, on account of the splendid quarries of Syracuse. Near the Camp of Marcellus, between the Castle of Euryalus and the sea, are two small lava streams, which show that the conical hill known as the Belvedere, or Telegrafo, must have been a volcano.

**Lavatojo.** See Washing-places.

**Leon.** A small harbour on the open sea near the Scala Greca and the Castle of Euryalus, used by the Athenians.

**Leon d' Oro.** See *Cortilis*.

**Libera.** See *Temple of Ceres*.

**Lorimer, Miss Norma,** author of a charming novel entitled *By the Waters of Sicily* (Hutchinson), which deals mainly with Syracuse.

**S. Lucia** is the patron saint of Syracuse. She was martyred where the curious round church rises over her empty sepulchre. See under Churches.

**S. Lucia.** Suburb of Syracuse, on the other side of the Small Harbour, built round the tomb of the martyr, which has a church with a fine Norman tower.



THE SLIPPER OF S. LUCIA

**Lysimeleia.** The low, marshy ground between the Great Harbour and Epipolæ.

**Macaroni-drying.** The Via Nizza is a good place to see this.

**Maddalena Bay.** See *Dascon*.

**Mail-vetture** run from Syracuse to Priolo (q.v.), 2 hours ; Melilli (q.v.), 4 hours ; Sortino (q.v.), 6½ hours ; Ferla (q.v.), 10¼ hours ; Cassaro (q.v.), 11¼ hours ; Floridia (q.v.), 1 hour ; Bagni-Canicattini (q.v.), 4 hours ; Palazzolo-Acreide (q.v.), 7½ hours ; Buscemi (q.v.), 8¼ hours ; Buccheri (q.v.), 9¾ hours.

**Malaria.** See *Fevers*.

**Malta.** There is a steamer to and from Malta every day. It is only eight hours from Syracuse. The English of Malta come to Syracuse a great deal, and the natives of Syracuse often speak of Malta as England.

**Maniace, Castle of.** The finest medieval building in the town, though much ruined. Parts of it date back to 1038, when George Maniaces captured the city from the Saracens and built it on the site of an earlier castle. It has a singularly beautiful doorway of fourteenth-century Gothic, surmounted by the arms of Charles V., and two niches, which, till 1448, were occupied by the superb bronze antique rams. These were carried off by the Marquis Geraci, 1448, and confiscated from his nephew. They were preserved intact in the palace at Palermo till 1848, when one of them was destroyed by the revolutionaries. The other is still quite perfect in the museum at Palermo. Round the corner there is a beautiful Gothic window, blocked up. Inside the gate the visitor finds himself in a ruined Gothic hall of very fine masonry, which seems to be the earliest portion of the building now shown. An ancient passage and stair of the same date in the thickness of the wall conducts to the roof, from which there is a fine view. Charles V. built the lower work which surrounds the square fortress. It forms one of the heads of the harbour, jutting right out into the sea.

**Maniaces, George.** See preceding par.

**Marcellus.** The Roman general who, after two years' siege, captured Syracuse, 212 B.C. One of the finest characters in Roman history. Plutarch wrote his life. He conquered Syracuse with the Romans dismissed from public service for surrendering to Hannibal at Cannæ, having obtained the leave of the Senate to take them to Sicily. He was killed by Hannibal on the hill of Petely. Plutarch's *Life of Marcellus* tells us all about the miraculous war-engines invented by Archimedes.

**Marcellus, the Camp of.** Marcellus at first fortified himself on the low plateau on the estate of Baron Targia, underneath the Castle of Euryalus. These grounds reward a careful examination. They are full of remains of all ages. There are several Roman buildings near the camp, and near the Baron's house are a superb antique stone cistern, built out from the hillside, an underground passage of fine Greek masonry, a fourteenth-century tower, etc., and all along the cliff above are some of the best pieces of the Wall of Dionysius, including a small postern gate.

**Marcellus, Monument of.** The so-called monument of Marcellus is near Priolo. It is a large square pedestal about 23 feet high, and though called the Torre di Marcello and alleged to have been built by him to commemorate his conquest of Syracuse, it is said by Mr. Dennis to be a tomb.

**S. Marcian, or S. Marziano.** Was martyred in the subterranean church which bears his name. See *Churches*.

**Marina.** See Foro Italico.

**Marina, Porta.** See *Gates*.

**Mazzini, Monument of.** See *Latomia dei Cappuccini*.

**Medieval town.** See Gothic Churches and Palaces. Though it has not a great many medieval buildings, Syracuse, with its narrow streets, numerous

small courtyards and long blind walls, is a very medieval town. There are considerable remains of medieval walls washed by the sea in the neighbourhood of the Castle of Maniace. There is nothing modern about it except a few shops in the Via Roma and the Via Maestranza.

**Minerva, Temple of.** See *Temples* and under *Cathedral*.

**Mirabella, Vincenzo.** A Syracusan patrician, died 1624. A man most learned in all branches of literature. He published (Naples, 1613), *Dichiarazione della pianta dell' antica Siracusa e di alcune scelte medaglie di essa e dei principi che quelle possedellerò*. His *Ichnographiæ Syracusarum antiquarum explicatio* was published at Leyden, in 1723. A palace and a street in Syracuse are named after him.

**Moats of Syracuse.** A system of shallow moats, mostly due to the Emperor Charles V, separates Ortygia from the mainland. When they were being cut the river Alphæus, engaged in its immemorial task of pursuing the fountain nymph of Arethusa, leapt out in volume, and at the same time the flow at the fountain stopped. But when the isthmus was repaired the river soon found its way back to its wonted channel.

**Moschus.** Was a grammarian and a bucolic poet, born at Syracuse in the third century B.C.

**Mullet, grey.** Both the Fountain of Arethusa and the Fountain of Cyane are full of fine grey mullet. These fish seem to monopolise the Mediterranean, and will go a long way from the sea in the freshest water.

**Mongibellisi.** The local name for the Castle of Euryalus (q.v.).

**Montalto Palace.** See *Palaces*. One of the show places of Syracuse.

**Municipio.** Is in a good baroque palace, all of stone, with the Spanish royal arms on it in marble. Was commenced in 1629 and completed in 1633. The senatorial carriage is preserved inside, arabesqued with gold outside. It was built in Palermo in 1763, under the direction of the Prince of Cassaro. There is also an older carriage, but much damaged. It is opposite the north front of the Cathedral and the Palazzo Bosco.

**Museum, the,** of Syracuse is almost opposite the Cathedral. Its back



THE MUSEUM

overlooks the bay and commands a splendid view. Its curator, Prof. Paolo Orsi, is, after Prof. Salinas, the most distinguished antiquary in Sicily. Like the museum in Palermo, it is charmingly arranged. Its gem is the famous Landolina Venus, but it had also a notable statue of Jupiter and mask of the Medusa. Its collection of ancient Greek sarcophagi, some of which retain their contents undisturbed, is very fine. Notice the splendid terra-cotta sarcophagi from the necropolis of ancient Gela; and the sarcophagus of a little girl containing the image of Diana and the toys. The museum has a good collection of vases—Greek, Sikelian, and Sicanian—and the splendid set of the coins of ancient Syracuse. Everything is most attractively and lucidly arranged.

**Neapolis.** One of the five quarters of ancient Syracuse. Gregorovius says: "Also known as Temenites, from a statue of Apollo of that name." The Temples of Ceres and Proserpine, built by Gelo from the Carthaginian booty, were there near the present Campo Santo, as well as the Greek theatre, the Amphitheatre, the Ara, the Nymphæum, the Piscina, the Street of Tombs, the Aqueduct, the Latomia Casale, and the Latomia del Paradiso, which contains the so-called Ear of Dionysius. Neapolis was, roughly speaking, the quarter stretching from the island of Ortygia (and Achradina) at one end, to Epipolæ at the other. It contains nearly all the principal public monuments of ancient Syracuse.

**Necropolis.** See Greek Necropolis, Cemeteries, and Cave-sepulchres.

**Nelson at Syracuse.** See above, Fountain of Arethusa; and Syracuse chapters in Mr. Sladen's novel, *The Admiral*; and Sir Harris Nicolas's *Dispatches and Letters of Lord Nelson*, vol. iii.

**Neptune, Cave of.** One of the coral caves of Achradina opposite the Due Fratelli. It can only be entered by boat.

**Newman, Cardinal, at Syracuse.** He was there towards the end of April, 1833. He came by speronaro, a small sailing-boat, from Catania. He visited the Fountain of Arethusa, the Anapo, the Cathedral, the Olimpico, and read his Thucydides; but he did not see the theatre or the amphitheatre, "which, being Roman, I care little for." His trip was spoilt by a sirocco and wet. Nor did he see the Castle of Euryalus, for he says: "Epipolæ is neither beautiful nor romantic, but striking as resembling huge human works, walls, etc. He had a very miserable time at Syracuse, where he only spent a day or two just before he sickened of fever at Catania.

**Niches for inscriptions.** See Achradina.

**Novel, Greek, about Syracuse.** See Chæreas and Callirrhœ.

**Nymphæum.** A lunette-shaped grotto behind the Greek theatre which formerly contained a fountain formed by the waters which now drive the Mulini di Galerme, called also the Belvedere, from the tradition that the celebrated Apollo Belvedere once occupied the statue base in it. It reminded Gregorovius of the Grotto of Egeria at Rome.

**Occhio della Zillica.** A spring of fresh water which bubbles up through the sea near the entrance to the port, considered to belong to the Alphæus, who, according to Gregorovius, here seized the flying nymph.

**Olive trees at Syracuse.** There are many fine olives of high antiquity near Syracuse, especially on the roads to Euryalus and Canicattini.

**Olympieum, the,** or Temple of the Olympian Jove, is situated a little back from the shore of the great harbour between Plemmyrium and the Fountain of Cyane. Two columns are still standing, and there is a pit lined with deep masonry, said to have been the treasury of the temple. It was a



Doric peripteral hexastyle temple; and a good deal of its stylobate has been excavated by Prof. Orsi, who thinks it may have gone back to the seventh century B.C. It is mentioned by Diodorus as already standing in 493 B.C. The archives of Syracuse were kept here, and the statue of Jove had a mantle of pure gold given it by Gelon with the spoils of his victory over the Carthaginians at Himera. See Dionysius. It contained a celebrated bronze planisphere which marked the seasons, months, days, hours, and the movements of the planets. Dionysius removed the cloak from the god's shoulders, saying that it was too hot in summer, too cold in winter! Verres afterwards stole this famous statue. Here the register of all the citizens of Syracuse was preserved, which fell into the hands of the Athenians when they occupied the temple (Gregorovius)

**Opera Pia Gargallo.** See Palaces.

**Orsi, Prof. Paolo.** Director of the Syracuse Museum and a man of European fame as an antiquary upon Sicilian subjects.

**Orecchio di Dionigi.** See Dionysius, Ear of.

**Ortygia.** The name of the island quarter of ancient Syracuse, which was the original city of Archias, also used for Delos, the island of Apollo and Diana, pointing probably to the fact that the temple now embedded in the



THE ISLAND OF ORTYGIA

cathedral was dedicated originally to Diana, and the temple now attributed to Diana was originally dedicated to Apollo, as held by some authorities. Ortygia means quail-island, and Diana was the patron of hunting. Gregorovius wrote of Ortygia: "Nowhere have I seen a place so steeped in melancholy as this."

**Pachynus.** The modern Passaro, one of the three capes of Sicily, thirty-six miles from Syracuse.

**Palaces, Gothic.** — *Palazzo Abela.* See Daniele.



*Palazzo Ardizzone*, 19, Via Roma, which has the beautiful cortile figured in Mr. Sladen's *In Sicily*, has now no features of interest in its gutted courtyard, but it still has some of the finest balconies of Spanish ironwork.

*Palazzo Bellomo*. In the Via Capodieci. One of the best in Syracuse. A fourteenth and fifteenth-century palace, with a splendid vaulted chamber which can be examined on its ground floor, and delightful Sicilian-Gothic windows broken with slender shafts, and the remains of a loggia on its *piano nobile*. The ground-floor windows are later and not so fine, introduced when fortification was not so important. This palace unfortunately now forms part of the Benedettini nunnery, so it is impossible to examine its upper chambers or the superb fourteenth-century staircase which exists within it.

*Clock-house*. On the Piazza Archimede. Has a noble terraced staircase, etc. See Cortili.

*Via Dione*, Nos. 8 and 17. Near the corner of the Piazza Archimede; are fifteenth-century palazzetti of good masonry with rather elegant late Gothic shafted windows, and poor but typical courtyards with wells.

*Palazzo Daniele*. Now Palazzo Abela. 21, Via Maëstranza. Has the best Spanish balcony in Syracuse. The lower part of the palace, which is a Gothic building of the fourteenth or fifteenth century, has been converted to the Renaissance style, in order to enlarge its windows and to add the superb balcony which sweeps along its entire front, rendered doubly effective by the fact that the house is built in a sort of crescent following the bend of the street. The hammered ironwork of its balcony shows out royally and is adorned with splendid flamboyant roses, and the ironwork runs without a break the whole length of the house. The top story has never been converted, but still has its range of small Sicilian-Gothic windows. The terraced fifteenth-century stairway leads up to the lovely little three-bayed arcade of 1638, carried in a gallery across the archway. Right over the foot of the stair is a square Sicilian-Gothic window, which still retains its slender shaft. The courtyard has its mounting-stone and its vine, and reminds one very much of the courtyards in the palaces of the minor nobles at Marsala, which are now inhabited by poor people.

*Palazzo Landolina*. In the Via Nizza. Has a fine Gothic hood moulding over the gateway, and good masonry with spirited Saracenic windows in the top story.

*Palazzo Lanza*. Piazza Archimede. Has an exquisitely graceful Saracenic window of the fifteenth century, richly arabesqued, the most beautiful thing of its kind in Sicily, and other windows not so good of the same period.

*Mezzo, Casa*. Near the corner of the Via Maëstranza and Via Aragona. Has a terraced cortile and a good little Renaissance window over it.

*S. Michele, Casa*. There are some good little Gothic details and a sculpture of St. Michael on a house, No. 19, in the first street to the right as you turn into the Via Roma from the Piazza Archimede.

*Miliaccio, Palazzo*. On the road to the Castle of Maniace; the gateway unfortunately has been modernised. The old palaces which have not suffered much alteration in their exterior, like the Palazzo Bellomo or the Palazzo Miliaccio, are apt to have their lower walls pierced only with loopholes, like the former; or blank, like the latter, which has unfortunately only one story now standing. The terrace over the gateway of the Palazzo Miliaccio is supported with heavy stone brackets and decorated with a zigzag of black lava and white marble, something in the style of the Taormina palaces.

*Montalto, Palazzo*, the gem of medieval Syracuse, on account of the two rich and exquisitely graceful windows of its *piano nobile*. Much of the scene of Mr Sladen's novel, *The Admiral*, is laid here. Besides these windows it has a most picturesque fourteenth-century coat of arms and inscription in Gothic characters over the gateway, setting forth that it was built in 1397. The palace, which is very large, has a fine arcaded staircase of the sixteenth century in its cortile. It stands behind the corner of the Piazza Archimede and the Via Dione. Opposite it is a queer little fifteenth-century palazzetto with a courtyard that makes a good subject for artists. There is another Montalto palace in the Via dei Gracchi, but only the portal and a fifteenth-century portal in the courtyard are ancient.



PALAZZO MONTALTO—DONNA RUSIDDA'S WINDOW IN MR. SLADEN'S NOVEL, "THE ADMIRAL"

*Palazzo Padronaggio*, in the Via Nizza. A palace with broken sea-horses on its balcony and a broken griffon over the porch, in the earlier Renaissance style. But it has many Gothic details, and its ground floor with its antique twisted columns inside is ancient, forbidding, and mysterious. Called also the House of the Griffon or the House of the Cock.

*Opera Pia Gargallo*, 38, Via Gargallo. Has a courtyard with a fine Gothic arcade, and sweeping stairway with Gothic mouldings, marking the position of each stair on the balustrade of solid masonry. There is a well in the corner in a sort of tower carried up to the wide terrace. No one who takes any interest in architecture should miss this highly characteristic courtyard, which is now devoted to a charity. On the other side of the Via Gargallo is a house with a charming triple braiding at the top.

*Ronco Capobranco* leads out of the Via Maestranza. Has a charming bit for the artist at its end, and a good late Sicilian Gothic window on its right-hand side.

*Palazzo Abela*, in the Via Mirabella. Has a very ancient arcade in its courtyard with Norman masonry in it.

*Via Cavour Palaces*. There are several with late Gothic doorways. See also *Cortili*.

**Palaces, Renaissance.**—Archbishop's. See *Archovescovado* and *Cortili*. On the staircase is a Greek inscription. Built in 1618.

*Palazzo Bongiovanni*, in the Via Mirabella. Has a rich Renaissance front.

*Palazzo Bosco*. The most beautiful Renaissance palace in Syracuse, opposite the cathedral. Built in 1775. Its beautiful courtyard is rather ruinous. At the back, on a terrace overlooking the sea, is a delightfully picturesque little pavilion like a Provençal *cour d'amour*—a charming bit of colour.

*Palazzo Lantieri*. At the corner of the Via Trieste and the Via Roma. The sculptures of its angle from the pavement to the roof are carved with putti, etc., the most delicate and beautiful Renaissance carving in Syracuse.

*Casa Platina*. Next to S. Spirito, with its ancient lions in the Via Roma. Has a fair Renaissance staircase.

*Casa Specchi*, in the Via Dione. Next to No. 8. A fine old house with a good Renaissance balcony.

*Leon d'Oro*. See *Cortili*.

**Palaces, Greek.**—*Palace of Dionysius*. No remains: supposed to have been near the junction of Ortygia with the mainland.

*Casa dei Viaggiatori*. A house built in the old Greek style near the Castle of Euryalus (q.v.) by the well-known antiquary Comm. Luigi Mauceri.

**Palazzolo**. See *Acra*, and General Index.

**Palæstra**, called also the Ginnasio and Bagno di Diana. Is the Timolonteum, a gymnasium, lecture-hall, library, etc., built round the tomb of Timoleon, which Prof. Orsi believes to have stood where the fragment now called the Library stands. The remains are considerable and very beautiful. The little marble lecture-theatre, now filled with clear spring water and called the Bath of Diana, is one of the gems of ancient Sicily, and large fragments remain *in situ* of the white marble library (or was it the Tomb of Timoleon?). The ground plan of it may be traced with tolerable clearness, and there are interesting details to be identified. At the back we meet again the Roman street which begins behind the amphitheatre. The Palæstra is quite close to the railway station.

**Pantalica**. A gorge full of prehistoric tombs and with remains of a megalithic building and troglodytes' caves. Explored thoroughly by Prof. Orsi. Near Sortino, which has a mail-vettura from Syracuse. But can be done better in the day by carriage from Augusta.

**S. Panagia, or Bonagia**. The first station from Syracuse going towards Catania. Better visited by carriage. There are the foundations of very extensive buildings here and a tonnara. I have never explored this district properly, but there are interesting remains of many ages round its latomia.

**Papyrus**. The Egyptian reed which supplied the paper of the ancients. See *Anapo* and *Fountain of Arethusa*. "Its tufts are called 'la perrucca' by the people." (Gregorovius.)

**St. Paul**. Was at Syracuse three days. He is said to have preached at S. Marziano. (See *Churches*.)

**Passeggiata**, or Promenade. The Syracusans walk and drive at sunset on the Marina on Thursday and Sunday afternoon, when there is a band there.

**St. Peter**, acc. to Giannotta, met S. Marziano at Syracuse 44 A.D. **Peter the Subdeacon** was the vicar of Gregory the Great at Syracuse.

**Philistus**. The historian. A rich Syracusan who was the early patron and the lifelong friend and chronicler of Dionysius I.

**Philistis**. Daughter of Leptines, Queen of Hiero II. Her seat in the Greek theatre still bears her name, and the tetradrachms with her head in a hood are among the most beautiful of the later coins of Syracuse.



THE PAPYRUS GROVES OF THE RIVER ANAFI

**Philoxenus**. A poet of ancient Syracuse imprisoned by Dionysius in the Latomia del Filosofo, which was a corruption of his name, for deriding his verses. He is known as Philoxenus of Cythera, and died 380 B.C. He was a dithyrambic poet mentioned by Aristophanes. Supposed to have gone to Sicily, according to Sir W. Smith, 396 B.C. The luxury of the court of Syracuse inspired his poem *Deipnon* (The Banquet). His poem *Cyclops* was written during his imprisonment. His dithyrambs, which were set to music, were very popular. He occupies two whole pages in the *Dictionary of Greek and Roman Biography*.

**Photographs and Photography**. There is a photographer named Leon in Syracuse who has taken a few views. A few photographic materials can be bought in the Via Maestranza and the Via Roma, near the corner of the Piazza Archimede. The best way to get films is through the officer of the Malta boat, the s.s. *Cairola*. Madame Politi, at the Villa Politi, keeps a splendid selection of Syracusan photographs by Crupi, of Taormina.

**Piazzas**. The chief piazzas of Syracuse are the *Piazza del Duomo*, which contains the Cathedral, the Museum, the Municipio, the Archbishop's Palace, the Palazzo Bosco, S. Lucia, etc.

**Piazza Archimede.** Where the Via Roma, Corso, Via Maëstranza, and Via Dione meet. Contains the Palazzo Lanza and the Clock-house, and round the corner the Casa Montalto.

**Piazza Savonarola.** Contains the Presidio or military headquarters, with rather a charming courtyard.

**Piazza Mazzini.** On the sea-front by the Porta Marina, and the

**Piazza del Popolo.** At the entrance to the island. Only the first two are worthy of note.

**Pindar at Syracuse.** See *Hiero I.*

**Pisma, La.** The deep circular spring known as the Fountain of Cyane (q.v.). The name is also applied to the river running out of it.

**Plato** was at Syracuse to visit Dionysius I. and II. See his life by Olimpiodorus, Bohn's translation of Plato, vol. vi. 237, and Plutarch's *Life of Dion*; see also *Dionysius I.* and *Dionysius II.* above, and *In Sicily*, chap. xvii.

**Plemmyrium.** The western headland of the Great Harbour with a lighthouse. It contains a necropolis of fine prehistoric tombs, and near the sea a number of the kilns used by the ancient Greek potters. It has beautiful little bays with fierce rocks, and well deserves its Virgilian epithet of surf-beaten. From an inaccessible rock grows the largest wild palm in Sicily, about seven feet high. It was held by the Athenians for a while, and the loss of it caused the destruction of their fleet, the Syracusans mooring a chain of boats across the entrance. It is now known as the Isola; the Bay of Dascon or Maddalena is just inside it. It may be visited by boat (less than a mile) or carriage drive round the harbour.

**Plutarch.** Has much to say about Syracuse in his lives of Dion, Nicias, Timoleon, and Marcellus.

**Polichna.** On the hill of Polychne, beyond the Anapus, stood the Temple of Zeus Olympus (Olympieum). The Carthaginians several times encamped here, also the Athenians. The malaria rising each time from the swamp worked havoc in their armies. (Gregorovius.)

**Politi, Villa.** A hotel kept by Madame Politi, which contains in its garden the celebrated Latomia dei Cappuccini, where the Athenian prisoners were confined. This is the chief hotel of Syracuse, and has one of the most beautiful gardens in Europe. The Casa Politi, in the town near the Castle of Maniace, also belongs to Madame Politi, who is the widow of the celebrated guide Salvatore Politi, who supplied the late George Dennis, writer of *Murray's Guide*, with his local knowledge.

**Politi, Vincenzo.** Author of a charmingly illustrated guide to Syracuse, published about fifty years ago.

**Population.** Syracuse was once the largest city in the world. It had, according to Gregorovius, a million and a half inhabitants. It has now twenty or thirty thousand.

**Portella del Fusco.** See Agragian Gate, Tomb of Archimedes, etc. A gap in the plateau of Epipolæ, above the modern Campo Santo. Nicias built a fort here in his wall to blockade Syracuse. Freeman claims to have discovered the site.

**Potteries, ancient Greek and Modern.** There are remains of many kilns near the sea below the lighthouse at Plemmyrium practically perfect. On the sea-cliffs of Achradina, in front of the Cappuccini Convent, there also are remains of ancient Greek kilns. There is a large modern pottery near the

railway station, where they turn out the unbaked pitchers of ancient Greek forms used by peasants.

**Pottery, ancient and peasants'.** Syracuse is not such a good place as Girgenti to buy ancient pottery, though Madame Politi has a splendid collection of expensive specimens for sale, including many Sicanian and Sikelian pieces. Cheap pieces of undoubted genuineness can hardly be bought at Syracuse, though so plentiful at Girgenti, because there are no licensed antiquity-hunters. But one finds a great many fragments in the innumerable tombs round Syracuse, and I myself found an entire vase, now in the possession of Mrs. Hector MacNeal, Losset Park, Argyllshire.

One can buy, however, fascinating peasants' pottery at Syracuse. The unglazed local ware and the glazed Caltagirone ware, all of Greek shapes, for trifling sums. A special brand seems to be made for Syracuse, ornamented with papyrus blooms in rich splashes of green, yellow, and brown paint on a grey ground. The Greek Diota, the Neapolitan pizzipapero—a large sort of mug with a bashed-in spout—and a narrow-necked Greek lecythion or oil-jar are favourite shapes. Sicilians do not go in for amphoræ. One of the best places for buying this handsome and typical peasants' pottery is the Rotondo, a kind of market near the railway station. A collection of it is thought worthy of a place in the Palermo Museum.

**Priests' schools.** There are a number of priests' schools in and round Syracuse. Towards sunset they may be seen taking their walks in berretta and cassock—black, scarlet, and purple.

**Prison.** The chief prison of Syracuse is in the angle of the island facing the small harbour. Outside it are the remains of a fortification and aqueduct of the Emperor Charles V., built with easily-recognisable stones taken from the Roman amphitheatre. It is a very large building, heavily barred.

**Prison, the old,** at No. 297, Via Ruggiero Settimo, which leads from the Marina to the Piazza del Duomo. It bears a very fine coat-of-arms, and has a vaulted Gothic dungeon, used the last time I saw it as a wine-shop. It belongs to the Conte della Torre. The street is full of old buildings.

**Proserpine,** daughter of Ceres, and her mother are the special Sicilian deities. They have legends and temples everywhere. Here at Syracuse, which owned Enna for a considerable portion of its history, they had a temple near the modern Campo Santo, though the remains shown do not belong to it, but are portions of the fortifications of Dionysius. It is also alleged that Pluto sank below the earth with Proserpine at the Fountain of Cyane (q.v.). Her head appears on many of the coins of Syracuse.

**Pyrrhus at Syracuse.** Pyrrhus, the King of Epirus, came to Syracuse at the earnest appeal of the citizens to save them from the Carthaginians, and was master of Syracuse from 278 to 276. He was the son-in-law of Agathocles.

**Post Office.** The Post Office is in the Via Roma, but as most foreigners stay at the Villa Politi, they go to the Succursale Post Office in the Piazza del Popolo, which is at the city end of the S. Lucia ferry. The people at the Succursale lay themselves out for foreigners.

**Roman remains.** For the Roman amphitheatre, see Amphitheatre. One of the few pure Roman remains in Sicily, though Græco-Roman buildings are common.

**Roman Temple, the.** The local name for the remains of the Agora. See *Agora*.



**Roman tombs.** There are quantities of Græco-Roman tombs at Syracuse, but pure Roman are very rare, though perhaps the monument near Priolo, supposed to be Marcellus's trophy, is an example. Greek tombs are all cut in the rock. Roman are built round a core of rubble.

**Roman conquest and rule.** The Romans conquered Syracuse in 212 B.C., when it was sacked for the first time, and made it the capital of the province. For a brief period it was the capital of the Byzantine empire. (See *Marcellus*, *Verres*, and *Cicero*.)

**"Romeo and Juliet"** is a story of ancient Syracuse. For the origin of this story see above, *Chæreas and Callirrhoe, the Loves of*.

**Ronco**—the Latin *truncus*=lopped-off—is a Syracusan expression for a street which is a *cul-de-sac*.

**Ronco Capo Bianco.** See *Palaces*.

**Rope-spinners and their cave.** See Grotta dei Cordari, and General Index.

**Rotondo.** A kind of market-place between the railway station and the island, so called from its oval shape. Is the best place to buy peasants' pottery and see peasant life. The ancient method of drawing water with a beam may be seen here.

**Sandys, George.** A seventeenth-century traveller who wrote on Syracuse. See General Index.

**Scala of the Aqueduct of the Hundred Steps.** In the rocks of Achradina, near the sea and the Cappuccini Convent.

**Scala Greca.** One of the most extraordinary monuments of Syracuse. The name is generally misapplied to the modern road down the slope from the Catania Gate (q.v.). The real Scala Greca, a mile further on, is a Greek road cut in steps from the sea-level to the plateau of Epipolæ, just before you come to Baron Targia's villa. There are really two approaches to it from below, one a little way inland. The main steps are very skilfully conceived. You do not notice them till you are right on them. Upon the plateau it opens out on to a road a dozen feet wide, one half of which is cut in steps where necessary. It is one of the finest Greek roads in existence. I have traced it for a mile. It leads, not to the Castle of Euryalus, but across the plateau, and comes out, I have been told, into the Greek theatre; but it is not so well marked as it approaches the Great Harbour. Just where it climbs to the top of the plateau there are some very well-chiselled prehistoric tombs.

**Scipio Africanus**, the Elder, formed at Syracuse in 205 B.C. the expedition with which he invaded and captured Carthage.

**Sikelians and Sicanians.** Various necropolises at the Scala Greca, Plemmyrium, etc. (q.v.), testify to the presence of the prehistoric races round Syracuse. There is one such tomb, very fine, in the centre of the Achradina plateau. Whether the Sicanians were here or not, we are in no doubt about the Sikelians, for we have a historical record of the presence of the Sikelian king, Ducetius, at Syracuse in 450 B.C. He had attempted to form a Sikel empire. He was crushed by an alliance between Syracuse and Acragas. After his final defeat he rode into Syracuse by night and became a suppliant at the altars of the gods of the Agora. See *Ducetius*, General Index. Gregorovius says that Syracuse was built by Sicanians, who were later expelled by Corinthians under Archias.

**Sophrosyne.** The daughter of Dionysius I. by Aristomache, sister of Dion. She married her half-brother, Dionysius II.

**Sosion.** One of the most celebrated coin-engravers of ancient times. He lived at Syracuse at the beginning of the fourth century B.C. Few heads are more beautiful than those on his tetradrachms.

**Spampinato, Cava di.** A gorge between Palazzolo and Floridia, through which the Anapo flows, like the wooded gorges on Dartmoor. After their final naval defeat the Athenians are said to have tried to force their way up it to take refuge with their Sicel allies in the interior. I cannot believe this. The Syracusans could have lined the top of the gorge and driven them back with missiles. There seems no reason why they should have clung to the river bed, as there is plenty of gently rising country hereabouts, hard soil, lightly wooded, just as good as a road for an army to move on, even with modern artillery.

**Spanish armorial bearings.** Syracuse is full of Spanish armorial bearings of Charles V, and of Aragon, and various viceroys, on buildings they erected or repaired. They are a great feature in the city. Notice the scutcheon on the Castello Maniace, on the convent of S. Lucia near the Duomo, on the wall opposite the north side of the Duomo, and *passim*.

**Spanish balconies of Syracuse.** See Hammered Ironwork. The Spanish balconies of Syracuse, bowed out for kneeling and adorned with flamboyant roses and passion flowers at the angles, or rising up from them, are the finest you see anywhere.

**Stalactite caves.** See *Grotta dei Cordari*.

**Streets.** Syracuse is full of ancient streets, in any one of which the artist could spend days sketching Gothic windows, Spanish balconies, Renaissance ornament, galleried courtyards, all swarming with the life of the people. The Via Dione is about the best, but the Via Aragona, Via Capodice, Via Cavour, Via Gargallo, Via Gelone, Via Maestranza, Via Mirabella, Via Nizza, Via Rome, Ronco Capobianco, Via Ruggiero Settimo, Via Trieste, and Via delle Vergine are all of them medieval and full of good things.

**Strada dei Sepolcri.** The famous Street of Tombs runs up from the Greek theatre to the little plateau of Apollo Temenites. Of the numerous tablets which once adorned it, one with a horse-relief on it survives, guarded by an iron door of which the custode had the key. The centre of the street has Greek chariot ruts a foot deep. The tombs are in chambers cut in the rock. Some of them contain the dais for a sarcophagus. The sides and back are generally cut into *arcosoli* (graves in lunette-shaped recesses). There are a few of the simpler honeycomb graves so common in Syracuse. The chambers generally have doorways so marked that they might be taken for cave-dwellings.

**Street of Tombs.** See preceding paragraph.

**Subterranean church.** See under Churches, S. Marziano.

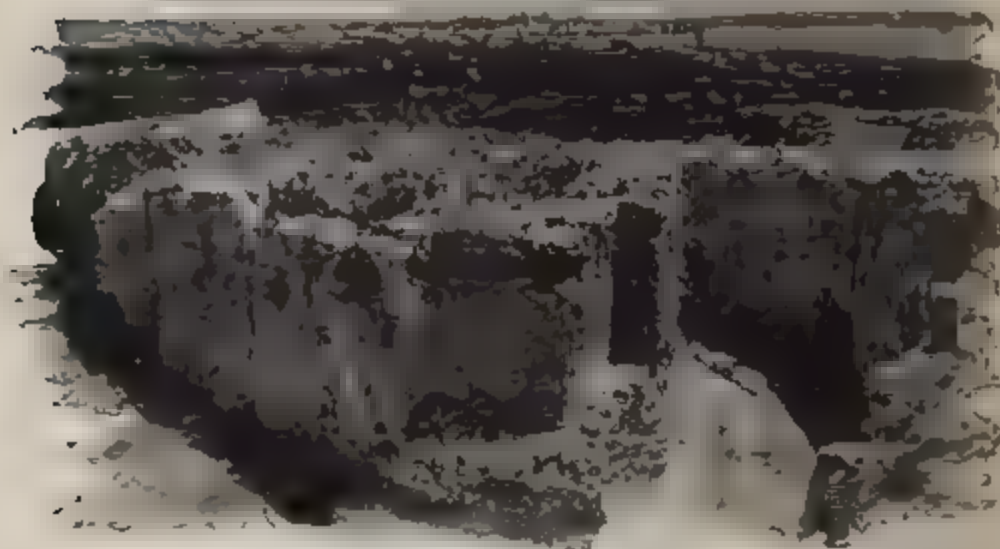
**Sylvia,** mother of Pope Gregory the Great, was a Syracusan heiress.

**Syracuse.** One of the seven provinces of Sicily, of which the city of Syracuse is the capital. It has the highest reputation for absence of outrage.

**Tapso, or Thapsus.** A low lying island connected with the shore by a sand-spit between Priolo and Syracuse. The Athenians used it as a harbour for their fleet, dragging their vessels across to escape a gale. There are salt-works and a tunny fishery, and numerous prehistoric tombs. It should be visited by boat as it is a tiresome drive.

**Targia, Baron.** A Syracusan of ancient noble family, owner of the Latomia di S. Venere, and the estate which contains the *Camp of Marcellus* (q.v.).

**Telegrafo.** A conical volcanic hill about 600 feet high surmounted with a semaphore, which its shape suggests; must have been the volcano from which the little lava streams below Euryalus came.



THE STREET OF TOMBS

**Temenites** (Neapolis). A district of ancient Syracuse which took its name from the Temple of Apollo Temenites above the Greek theatre, q.v. See *Apollo*.

**Temples.**—(1) *Ceres and Proserpine*. This temple stood near the modern Campo Santo. See *Ceres and Proserpine*. The remains shown as belonging to it are really part of the fortifications of Dionysius I.

(2) *Diana* (or *Apollo*). Near the church of S Paolo in the island. In the Via Diana; two columns of it remain in the Casa Santoro.

(3) Gregorovius mentions the Temple of *Juno* having stood on the site of the Castle of Maniace on the island.

(4) *Grove*. See *Olympicium*.

(5) *Apollo Temenites*. Above the Greek theatre. See *Apollo*.

(6) *Bacchus*, of which the stylobate and five columns have lately been excavated. Beyond S. Giovanni (q.v.).

(7) Other temples of Achradina, to Juno, Concord, and Æsculapius, are mentioned in *Piale's Guide* of 1847 (a very unreliable book).

(8) The *Adytum*, discovered by Prof. Orsi near the Scala Greca (q.v.).

(9) *Minerva or Diana*. See *Cathedral*. The finest remains of ancient Syracuse. Saved by the cathedral being built round it. Was a "hexastylas peripteros" of thirty-six columns raised on a substructure of three steps. Built before the time of Gelon, when the Geomoroï were not yet ejected by the Plebeians. According to Diodorus, the Geomoroï confiscated the goods of

**Agathocles**, the architect, because he used the best building stones for a fine house of his own. Described by Cicero in his speech against Verres—he praises its doors (with carvings in gold and ivory, and a Medusa's head above). On the walls inside were painted the wars of King Agathocles against Carthage, and portraits of twenty-seven rulers of Sicily. According to Athenæus, on the top of the gable was a golden shield of Minerva, visible from afar by ships. Custom held that all who sailed from the harbour of Syracuse took with them a vessel full of burning coals from the altar of Olympian Zeus, and held it in their hands so long as this shield was visible. Marcellus spared this temple, but Verres plundered it, even the doors.

**Terra-cotta coffins, figures, and pottery.** A fine collection of these in the museum, especially the noble terra-cotta sarcophagi exhumed near Terranova and the collection of prehistoric pottery. See *Museum*.

**Thapsus.** See *Tapso*.

**Tetradrachms.** See *Coins*.

**Thearides.** Brother of Dionysius II. Married his half-sister Arete, who afterwards became the wife of Dion.

**Theatre, the Greek,** of Syracuse is one of the most splendid monuments of antiquity. The auditorium, except that it is stripped of its marbles, is perfect, and you can see much of the mechanism of the stage. The top tier is 250 yards round. There were formerly twelve rows of marble seats besides the forty-seven rows cut in the rock. The theatre held 24,000 people. The first representations of some of Æschylus's plays and the first recitations of some of Pindar's poems took place here. The old men and women of Syracuse sat here to witness the last great sea fight against the Athenians. Timoleon, after he had laid down his power, used to come to the theatre to address the people in great national crises. It has an exquisite situation, commanding a full view of the bay, the city on the island of Ortygia, the honeyed and fabled hills of Hybla, and the columns of the temple of the Olympian Jove. You



THE GREEK THEATRE

can still see where they rested the litter on which the blind Timoleon was carried into the theatre, and the seats of Dionysius the Great, and of Hiero and his lovely queen Philistis. It is the most majestic and historical of the theatres of the ancient Greeks. It was built by the first Hiero, the patron of Pindar, and stands at the extremity of the quarter of Neapolis, beyond the amphitheatre and the Ara and below the Street of Tombs and the rock of Apollo Temenites. There is an ancient Greek road running from the theatre across Epipolæ to the Scala Greca.

Gregorovius says of the theatre: "One of the largest of the ancient world, called *maximum* even by Cicero." According to Serradifalco it is contemporary with that of Athens, the first stone theatre in Greece, built by Themistocles. It had forty-six rows of seats, but perhaps some have been destroyed. Its Greek inscriptions, "Basilissas Nereidos" and "Basilissas Philistidos," have caused the antiquarians much trouble, because these names of queens are not known in the history of Syracuse. Nereis is said to be the daughter of Pyrrhus of Epirus, who married Gelon, son of Hiero II.; and Philistis, the daughter of Leptines and wife of Hiero II. Gregorovius mentions a cippus of white marble with the fable from Homer of the snake and the sparrow's nest in Aulis, the appearance of which made Chalcas prophesy the length of the Trojan war, and says, "What is most impressive about it is the position and the importance of the theatre—'a centre of human culture.' Here once sat Plato, Æschylus, Aristippus, Pindar; in the orchestra there once stood the captive and condemned Athenians; here spoke Timoleon, and here he sat as a blind old man listening to the debates on State affairs. . . . The theatre performed a double purpose, as the stage where great dramas and the city's affairs were alike enacted."

**Theocritus.** The most famous bucolic poet of all times was born, it is said, in 315 B.C. at Syracuse. He left it as a boy and went to Alexandria, but returned to Syracuse about 270 B.C. Some of his idylls refer to Alexandria, but the bulk of them refer to country life round Syracuse. They are inimitable. Even Virgil, with all his knowledge of the country, is not so natural. Except that the Romans imprisoned the streams and fountains in aqueducts and that the forests have gone, he might have been writing about the countryside of to-day, so truthfully do his idylls describe what the traveller sees, even to the goatherds playing on their reed-pipes.

**Theodosius,** a monk of Syracuse, who described the capture of Syracuse by the Saracens in an epistle to the Archdeacon Leo. Quoted by Mr. Marion Crawford, vol. ii., p. 79, in one of the most valuable passages of his *Rulers of the South*.

**Thrasybulus.** Brother of Gelo and Hiero I. Reigned as tyrant for one year, 467-466. A sacrifice of 450 oxen is said to have been offered annually on the Ara to commemorate his expulsion.

**Thucydides.** An Athenian, born 471 B.C. Wrote the history of the Peloponnesian War, a very large part of which is devoted to the siege of Syracuse.

**Timæus.** A historian, born at Tauromenium, the modern Taormina. The son of Andromachus, who became tyrant of Tauromenium in 358 B.C.—the only Sicilian tyrant not expelled by Timoleon. He wrote the history of Sicily, from the earliest times to 264 B.C., during his long exile at Athens. He was born 352 B.C. and died 256 B.C. Banished by Agathocles, and lived more than fifty years at Athens.



**Timocrates.** A Syracusan, who commanded a fleet of ten galleys sent by Dionysius II. to aid Sparta in 360 B.C.

**Timoleon.** A Corinthian, who twenty years before his expedition to Sicily had connived at the death of his elder brother, when the latter was attempting to make himself tyrant of Corinth. Their mother cursed him. For twenty years he withered under the curse and regret. Ten triremes were being sent to assist in the deposition of Dionysius II. A chance vote in a Corinthian assembly nominated Timoleon to the command of this forlorn hope. In 344 B.C. he went to Sicily, expelled Dionysius from Syracuse, and drove out all the other Sicilian tyrants except Andronachos of Taormina, whom he spared for his virtues. He destroyed the fortifications of Ortygia used for overawing the Syracusans. He gave the city a constitution modelled on the laws of Diocles. He introduced as new citizens 10,000 Corinthians.



THE TIMOLONTEUM, OR PALÆSTRA

and Syracusan exiles, who were followed by 50,000 others. In 339 B.C. he won his great victory with 11,000 Greeks over 75,000 Carthaginians at the river Crimesus. The next year he abdicated, but continued, says Sir William Smith, "however to retain, though in a private station, the greatest influence in the state. During the latter part of his life, though he was totally deprived of sight, yet when important affairs were discussed in the assembly it was customary to send for Timoleon, who was carried on a litter into the middle of the theatre amid the shouts and the affectionate greetings of the assembled citizens. When the tumult of his reception had subsided he listened patiently to the debate. The opinion which he pronounced was usually ratified by the vote of the assembly, and he then left the theatre amidst the same cheers which had greeted his arrival." See *Palæstra*, *Villa di Tremilo*, etc. He died in 336 B.C.

**Timoleon, Tomb of.** Not that erroneously shown near the so-called Tomb of Archimedes in the Greek necropolis. He was buried in the Palæstra or



**Timolonteum.** The so-called Tomb of Timoleon is a large rock tomb of the late Roman period with rather ambitious architectural decorations outside, and an arcosolio and a number of niches inside.

**Tomb of Archimedes.** The so-called Tomb of Archimedes is a very handsome cave-tomb in the Greek necropolis on the Catania road. It is the best tomb in Syracuse. It looks like a little temple cut out of the face of the rock, with its worn Doric façade, and contains a large arcosolio for the head of the family, occupying the whole of the right side, while there are four niches in the left side and five in the back. His real tomb was near the Agragian Gate (q.v.). Gregorovius quotes about this neglect Pericles's saying, "The grave of great men is the world."

**Tombs.** Of the magnificent tomb of Dionysius I. not a trace remains, nor have any traces of the magnificent tombs of Gelon and his wife Damareta, near the Catania road, been discovered. They were destroyed by Himilco in revenge for the day of Himera. The huge size of ancient Syracuse is shown by the fact that for fully three miles on the Catania road tombs are scattered in all directions.

**Tombs, Street of.** See *Strada dei Sepolcri*.

**Tombs, types of.** See *Cemeteries*.

**Tomb-dwellers.** See *Cave-dwellers*.

**Trade.** The trade of Syracuse was once as great as that of Constantinople at her best (Gregorovius). Syracuse has a considerable and increasing trade with Malta, etc.

**Tremilio, Villa di,** on the road to Euryalus; has above it the remains of the country villa occupied by Timoleon after his retirement.

**Trogilus.** One of the two little harbours on the Ionian Sea used by the Athenians. Near the *Scala Greca*.

**Tunny fishing.** There is a tonnara at S. Panagia, and another at Tapso.

**Tyche,** one of the five quarters of ancient Syracuse, so called from its famous Temple of Fortuna. It lay between Epipolæ and Achradina on the seaside near the Catania Gate. Tyche lay northwards along the aqueduct, a barren and rocky tract intersected by the road to Catania, and touched the sea on the north by the harbour of Trogilus.

**Venus of Syracuse, the.** See also under *Museum*. Gregorovius calls the Venus "a Venus for Michel Angelo," p. 210. "Among all the famous statues of the Goddess of Love, those of Milo, of Capua, of the Capitol, of Florence, that of Syracuse displays the least charm and the most fully developed womanly beauty." It was discovered in 1804 in the Giardino Bonavia, now the Villa Landolina, occupied by Mme. Politi, by Cav. Landolina (the emulator of Mirabella), who, with Bishop Trigona, founded the Museum in 1809.

**Wall of Dionysius.** See under *Dionysius I.*

## THINGS OF TAORMINA

THE name Taormina is a corruption of Tauromenion (Tauromenium). Visitors like March better than any other month, not because the climate is better, but because the climate is fairly good and the place crowded, and all the curio-shops in full blast. It is an admirable artists' place, because it is full of picturesque bits. But there is not much to do there except loaf for anyone except students of history and architecture, for whom Taormina really provides rather a rich field. Most people go there because its scenery is hardly to be

surpassed anywhere in the world, and because they will meet plenty of people, and because it is an amusing place to shop at. In good weather, the air, like the view, comes near perfection. Taormina is well off for accommodation. It has two of the best hotels in Sicily, the S. Domenico and Timeo; a very popular artists' hotel in the Victoria; a good hotel for those who prefer to be outside the town in the Castellammare; and other hotels with good sites, such as the Naumachia and the Metropole. There is a large new hotel building on a spur above the sea near the Catania Gate. The town is an hour or more above the Giardini-Taormina Stat. The carriages climb up a fine zig-zag road. Rooms should be ordered beforehand, as it is only a small place, and very full in the season.

Taormina was one of the few Greek cities which were not on the sea. It was founded in a period of constant wars when defensibility was the first consideration; unless we are to take it that, like Tyndaris, it had long walls reaching down to the sea, of which no traces have been found.

B.C.

- 735. Naxos founded the first Greek colony.
- 403. Naxos destroyed by Dionysius and given to the Sikels.
- 396. Tauromenium founded by Sikelians from Naxos, with the aid of the Carthaginian Himilco.
- 394. Dionysius repulsed from Tauromenium.
- 391. Secured to Dionysius by treaty.
- 358. Andromachus, father of Timæus, brings the exiled Naxians from all parts of Sicily to Tauromenium.
- 352. Timæus, the historian (who died 262), born at Tauromenium.
- 345. Timoleon lands at Tauromenium.
- 278. Tyndarion, the tyrant of Tauromenium, invites Pyrrhus, the King of Epirus, who landed there.
- 263. Left to Hiero of Syracuse by treaty with the Romans.
- 134-2. Eunus and his slave army hold Tauromenium.
- 36. Sextus Pompeius makes it one of his chief fortresses.
- Octavian defeated in the sea-fight off Tauromenium by Sextus Pompeius.

A.D.

- 692. Attacked by the Caliph Almoez, whence its name Almozein.
- 902. Almost destroyed by the Saracens under Ibrahim.
- 906. Taken by the Saracens, who called it Almozein.
- 968. Retaken after revolt by the Saracens under Abucalssem. Destroyed and the Bishop Procopius murdered.
- 1080. Taken by the Normans.

**Acanthus.** The acanthus, from whose leaf the Corinthian capitals were taken, grows freely on the hill of the Greek theatre. It is very like the crown artichoke, both in leaf and in its purple flower; but the leaves are dark green instead of bluish grey.

**Addolorata, the.** See Churches.

**Alcantara.** The name of the river which runs on the south side of Taormina into the sea near the black lava promontory of Cape Schiso, on the opposite side of the river. At the mouth for some hundred yards is the splendid Sikelian wall, several feet high, built of polygonal stones, which formed part of the fortifications of ancient Naxos. See below. The name is Arabic, and signifies the bridge, and it is said that there are remains of a bridge going back to Saracen times to be found near here.

**S. Alessio, Capo.** See General Index. The bold rocky cape with a castle on it which you see from the back of the Græco-Roman theatre.

**Almozein.** Arabic name of Taormina. See preceding page.

**S. Andrea, Capo.** The beautiful headland just below Taormina enclosing a little bay. There are some interesting grotte near here.

**Apollo Archagetas.** The god under whose patronage the Greeks began their colonisation of Sicily. He had a temple whose location has not yet been precisely discovered at Naxos, the oldest Greek settlement in Sicily, and when the inhabitants of that defenceless city transferred themselves to the almost impregnable rock of Tauromenium, it is said that they built to Apollo Archagetas the temple whose cella to-day forms the church of S. Pancrazio (q.v.).

**Aqueduct.** Taormina has an ancient aqueduct which comes down from the hill of the Stagnone to the Messina Gate, where a large piece of it may be seen, and goes under the town, emerging at the rock below the Hotel Metropole.

**Architecture.** The architecture of Taormina is equally fascinating and difficult to classify. Its more ambitious specimens would generally be called Sicilian-Gothic; but there is a strong Moresco element in them and also an ancient Greek element. Its architectural *chefs-d'œuvre* may be divided broadly into classical and Gothic of sorts. This is reckoning the fine Sikelian wall below the road from the Messina Gate to the Hotel Castellammare as classical, because it was probably built in the classical period. The principal classical remains are the larger and smaller theatres (q.v.), the Stagnone (q.v.), the Zecca (q.v.), the stylobate of a temple, the Sikel wall and the tombs in its neighbourhood, the cella which is now the church of S. Pancrazio, the Belvedere (q.v.), the Naumachia, and the Roman pavement by the Hotel Victoria.

The principal Gothic buildings are the Palazzo S. Stefano, the Badia, the Palazzo Corvaja, the Palazzo Ciampoli, the Casa Floresta, the Cathedral, S. Agostino, S. Antonio, the Cappuccini, S. Pietro e Paolo, the Porta Catania, the Porta Toca, many gateways and windows in the Corso, the Orologio, and sundry details in the Castle. See also under Gothic.

**American bars.** Taormina is full of vulgar bars, styled American, but not kept by Americans—it only means whisky, largely made in France.

**Amusements.** There is the ghost of a *café chantant* by the Orologio, and there are occasional moonlight concerts in the Græco-Roman theatre; charity concerts got up by the English; the band in the Largo and in the gardens of the Hotel S. Domenico; occasional operas at the theatre by regular barnstormers; and strolling troops of Neapolitan singers. The chief amusements are, however, talking to curio-shop keepers and going to the Græco-Roman theatre to see if there are any fresh arrivals. There are a few excursions by carriage, a coach-drive to Francavilla, where there is nothing to see except a view of Etna, walks to Naxos and the various sites above the town, and the beautiful Monte Zirreto. A few people bathe, but most remember that there is a climb up and down of 900 feet.

**Antichità-shops.** Taormina is a great place for antichità-shops along the Corso and Via Timeo. You sometimes get some great bargains at Auteri's. They are mostly kept by fairly decent people who have plenty of genuine old things, though you must be careful about buying pieces which would be of great value if genuine. The German is, perhaps, the most reliable and also the dearest for minimum prices—his being fixed prices. Taormina is a good place to buy the commoner of the Sicilian-Greek coins, old silver jewellery, little old enamels, lace, carved corals, and the delightful old-fashioned ornaments made of threaded pearls. The shops are not at all as dear as might be expected.

**Artists.** Taormina suffers from artists badly—they swarm, and have made models dear and independent. The town is, of course, full of artists' bits. Many of the shops sell their pictures. Taormina is the artists' town of Sicily. The artists' hotel is the Victoria, which has a delightfully picturesque garden court and a loggia for sketching from, and commands splendid views. See also under Photographers.

**Auteri** keeps the curio-shop in the Corso at which you get the greatest bargains.

**Badia Nuova.** The Carabinieri Barracks formed the monastic buildings of this convent, and the Teatro Regina Margherita was the church.

**Badia Vecchia.** Always known as the Badia. One of the most beautiful Gothic buildings in the world. There is nothing inside it. "The Badia Vecchia, the ancient convent of Taormina, has a beauty hardly to be matched except in Eastern lands. Its beauty of outline and position is absolute; it stands, as I have said, on the spur of a mountain, with a background of prickly-pear and brown thicket and brown crag. The fact that it is a mere shell, whose very use can hardly be ascertained, is nothing. There it stands like a broad tower, with its façade pierced at its head by a triplet of vast Gothic windows unsurpassed in grace. Their arches, the masses of clustered columns from which they spring, and the grandly bold tracery with which they are still partly filled, are of pure white marble, and make a belt of glittering white right across the façade. The spandrels between the arches are filled in with chequer-work of black lava and white marble, and below the windows there is an exquisite tessellated band of the same materials." (Douglas Sladen, *In Sicily*.)



THE BADIA VECCHIA

**Badia** in Sicily always means a nuns' convent. See General Index.

**Bank.** There is no bank at Taormina, only a money-changer, very timid and exorbitant about changing. You have to fall back on the hotel-keeper, or get your money sent by registered letter, which is fortunately easy in Sicily.

**Barrack-master's Store No. 2.** This is scribbled on a wall in the inner cloister of the Hotel S. Domenico. It is a relic of the English occupation.

**Booksellers.** Taormina has now an excellent bookseller's—a branch shop of Principato of Messina, the largest in Eastern Sicily. During the season Signor Principato spends most of his time at the Taormina shop, which has a large stock of all the books travellers are most likely to want. It is in the Via Timeo, close to Crupi's, the photographer's. Visitors should consult

**Sig. Principato** about visiting Messina, if they have not already done so. Most travellers overlook it, but it is really one of the most beautiful and interesting towns in Sicily, full of artists' bits.

**Bruno**, in the Corso. See under Photographers.

**By-streets, bits in.** The by-streets of Taormina are full of artists' bits. At one of them you get the ruined arcade of the Ciampoli Palace, one of the gems of Sicily. Down the last before the Catania Gate you get the glorious Palazzo S. Stefano, up another the still more beautiful Badia. In the by-street between the Messina Gate and the theatre is a two-storied ancient Roman house, the Zecca, occupied by a blacksmith.

"One of the special charms about Taormina lies in the number of streets only about half a dozen feet wide, spanned by arches, which climb up or down hill from the Corso. They often have overhanging balconies supported by heavy stone corbels or brackets. There are not many prettier sights than one of these *salite*, half in the sun, half in the shade, with two or three gaily kerchiefed women coming up or down. When, after heavy rain, they become regular rivers, the women in the neighbouring houses do their washing in them. It is less trouble than going to the nearest fountain. These ladies will banter with you if you have sufficient Sicilian." (Douglas Sladen's *In Sicily*.)

**Calabria.** From Taormina one has a splendid view of the long arm of Calabria opposite. This is the weather-glass of the people of Taormina. When it is extra clear it means rain.

**Campo Santo, the.** Lies beyond the church of S. Pancrazio, outside the Messina Gate.

**Cappuccini Convent.** Now used as a prison, is just outside the Messina Gate. The church has some elegant Gothic details on the exterior.

**Castello.** "The Castle of Taormina looks as if it had been built by the people, without a regular architect, when they were desperately frightened by a sudden threat of invasion. Its architecture is as uncertain as its date, and you can say no more of it than that, seen at a due distance, it has an exceedingly picturesque effect, and the generally 'Saracen' appearance which can be imparted to almost any blank wall of rough brown stone topped with cloven Saracen battlements. It consists of a larger outer court and a little keep, which contains the well indispensable to a fortress, a grassed-over tower, and a battlemented walk supported by a number of pointed arches. The little court which has this walk running along it was, I suppose, the hall of the castle, or something of the kind. From it a flat-headed doorway leads into what may have been a dungeon or a wine-cellar, about ten feet long, four feet wide, and six feet high. Rather a good little pointed arch leads from the hall into the large porch. . . . In the great outer court there is simply no trace of anything. It might have been a sheepfold with a high wall to keep out beasts of prey." (Sladen's *In Sicily*.)

**Catania, Porta.** The Catania Gate of Taormina is a high pointed arch in the lofty wall which runs near the Palazzo S. Stefano. The outer gate is the Porta Toca (q.v.).

**Caterina, S.** The old convent in a delightful garden near the Hotel Castellammare. Now the residence of Lady Hill, let in 1903 to the Duchess of Sutherland. It has one of the loveliest Renaissance cloisters in Sicily which contains a beautiful Gothic doorway. The chapel is now the English church. The ruins on the hill above belong to a different proprietor.



**Chemists.** Taormina has several of varying degrees of merit, none very ambitious.

**Churches.**—*Cathedral* (Duomo). Near the Catania Gate and the post office. Rather charming. The exterior has many Gothic features; said to have been built in the time of Charles of Anjou, deposed 1282, or even the Emperor Henry VI., 1190–1197, or William the Good, 1166–1189. It was not the original cathedral of Taormina. That rose on the site of the little church of S. Francesco di Paola, memorable for the murder of Bishop Procopius and his companions in the Saracen conquest of 962. It is a basilica with three naves and three apses. The gate by which you enter from the street is fourteenth century and beautiful. There is a similar gate and some other Gothic work on the opposite side of the church, which from its resemblance to a gate in S. Maria della Scala at Messina must belong to the middle of the fourteenth century. It has charming reliefs of vines and birds. There are some delightful artists' bits inside, such as the tottering Renaissance organ-lofts and the queer old red marble tribunal of the Conscript Fathers of Taormina. The services are very picturesque, they are so crowded with contadini, who always separate the sexes.

*S. Agnese.* The charming little Renaissance church whose façade is one of the best artists' bits between the Palazzo Corvaja and the tiny Greek theatre.

*Addolorata, the.* Not ancient. Called also Chiesa del Varo.

*Agostino, S.* Is a beautiful little church with a simple but elegant Gothic exterior on the Largo Nove Aprile. It has ancient red marble columns with Greek capitals and a fair wooden roof resting on fourteenth-century corbels.

*Antonio, S.* A desecrated little Gothic church near the Porta Toca, quite an artists' bit.

*Cappuccini, the.* See above, under Cappuccini. Has a Gothic exterior.

*Caterina, S.* Now used as an English church. See under S. Caterina, Convent of.

*S. Giuseppe.* On the Largo Nove Aprile. A baroque church with quite a handsome tower and a picturesque porch with a handsome double stairway.

*Pancrazio, S.,* is both interesting and beautiful. It is built out of the cella of a Greek temple considered to have been dedicated to Apollo Archagetas (q.v.). It has a very picturesque atrium in front twined with roses and a curious black image within. It is just outside the Messina Gate.

*Pietro e Paolo, SS.* A church that most visitors miss, as it is a good way down the road to Giardini. You save a good deal by taking the cross cut near the house with the modern shrine just below S. Caterina. This is a difficult church to get into. The key is kept by the sacristan, who lives in the little Piazza of S. Domenica (not S. Domenico). It has a number of Gothic arches and other features, and a charming little late Gothic altar. If the church is closed, look in through a peephole by the door. Both inside and out it is a characteristic piece of fourteenth-century Sicilian-Gothic.

*S. Domenico.* The church is in the convent which forms the hotel. There is said to be some old work on the exterior at the tower end. In any case it is a characteristic piece of work. The sacristy contains a good deal of wood carving which has been praised too much. It is rather striking but poor work. The church has, of course, no connection with the hotel.

The convent is much better than the church: the great cloister is an elegant bit of sixteenth-century Renaissance prettily overgrown. The inner cloister is older and charmingly overgrown. Go through to the dormitory, which has



the words "Barrack-master's Store No. 2" painted on the wall. See above. The hotel rooms are made out of the cells. Formerly there was a beautiful loggia at each end, but these have been transformed into rooms and lost their grace. The garden, with its views of Etna and the sea and its long pergola overgrown with dark evergreens, its rich flowers and handsome palms, grows more beautiful every year. It is the prettiest lounge in Taormina, and anybody can have tea there at a franc a head without staying in the hotel. The band plays there sometimes.

*Francesco di Paolo, S.*, is a poor little church with some quaint old artists' bits in it, up the hill outside the Catania Gate. Behind it is the hospital, with a lovely old garden in which various ancient fragments of architecture are preserved. It stands on the site of the old cathedral, where Bishop Procopius was murdered.

**Church of England** services are held during the season in the chapel of S. Caterina. See above.

**Cicero** mentions Tauromenium in his *Verres* as having thrown down the statue of Verres.

**Clock-tower.** The Orologio, or Clock-tower, is one of the landmarks and artists' bits of Taormina. It spans the gate in the curious wall between the two halves of the city. It is a tall plain Gothic tower, the lower part of which is said to have been built in Greek times. At the back is a most curious antique outside stairway, proving that in medieval times the half of the city near the Catania Gate was the inner part. The Catania Gate really corresponds to it in a way, for though the space between the Porta Catania and the Porta Toca is less than the space between the Orologio and the Porta Messina, both of these two outer spaces are walled in with strong gates, and the city between the Porta Catania and the Orologio, containing as it does the cathedral and the two oldest palaces, obviously made a kind of citadel, as the castle was so high up and so difficult to reach from the city.

**Club.** The club opposite S. Agostino is a humble set of rooms with one or two Italian newspapers where anybody can go by giving the curator three halfpence.

**Coins.** The head of Apollo Archagetas forms the obverse of the early coins, and the Tauros, the bull, sometimes with a human head, the reverse. Mr. Hill thinks that the dear little gold coins marked AG or GA with Athena and her owl, or Apollo and his lyre, may belong to Taormina, not to Panormus under Pyrrhus. The coins of Hiero's time have the head of Apollo Archagetas on the obverse, and on the reverse a lyre, a tripod, or a bunch of grapes.

**Column and Ball.** See Gambling.

**Corso Umberto Primo** is the main street of Taormina, running from the Messina Gate to the Catania Gate. Most of the principal buildings are on or just off it. Beginning at the Messina end we come almost immediately to the medieval Palazzo Corvaja, next to which stands the beautiful little Renaissance church of S. Agnese with the little Greek theatre behind it. Between this and the church of S. Agostino are various hotels and Gothic palaces. There is a Gothic house at the corner of the Via Naumachia. There is a shafted Gothic window at No. 126. Opposite the Hotel Metropole are two adjoining arches, one round and one Gothic. There is a door with a square hood at No. 178; a door with a round arch with a black hood in the Palazzo Syroi, 180 Corso, rather a handsome little Renaissance palace, with a small Gothic entrance-hall. There is another hooded door at No. 190.

Where the street crosses the Largo Novo Aprile there is the little Gothic church of S. Agostino and a fine view on the left hand, while S. Giuseppe is on the right. Here the road passes under the noble old tower of the Orologio, and makes for the Piazza del Duomo, which has the Fountain of the Four Beasts in its centre, and the cathedral on its east end. On the south there is the charming little Casa Floresta with its Gothic cortile, and pulpit, and windows. A little higher up on the right is the Prefettura, which has some old features, and the post office. A turn up to the right takes you to the exquisite Badia Vecchia (q.v.), and down to the left, just inside the Catania Gate, is the magnificent Palazzo S. Stefano. The Catania Gate itself is fine, and is simple and medieval. Outside it, in a straight line from the gate, is the charming little desecrated Gothic church of S. Antonio. Just below the Piazza del Duomo, down a steep, bumpy lane, is the convent of S. Domenico, with the tiny chapel of S. Michael on the west side, and a garden with some charming Gothic arches belonging to Signor Marziano, the photographer, on the other side. There are two or three photographers and art-dealers round here.

**Cortili.** Taormina is not rich in cortili. The Palazzo Corvaja has a fourteenth-century courtyard with an outside stairway and balcony, ornamented with the celebrated Adam and Eve reliefs, leading to some Gothic rooms at the top. The S. Caterina (q.v.) has a charming Renaissance cortile; S. Domenico (q.v.) has three cortili, two of them very handsome. The cortile of the Casa Floresta is very small, but one of the best artists' bits in Taormina.

**S. Croce, Cape.** Half-way between Catania and Syracuse; is the southward limit of the view from Taormina. See General Index.

**Crupi.** See under Photographers.

**Curio-shops.** See under Antichità.

**Dionysius at Taormina.** In 396 B.C. the Naxians, dispossessed by Dionysius, with the aid of the Carthaginian Himilco had founded Taormenium on the almost impregnable rock above. In 394 Dionysius marched against them in snow time and took an acropolis, probably the theatre hill, not the castle. But the people rose and drove the invaders helter-skelter down the hill, Dionysius being badly injured by being rolled down. He got possession of it later, in 391 B.C.

**Doctors.** There is no permanent English doctor at Taormina, though they go there occasionally.

**Dress.** Owing to the prevalence of artists, Taormina is a good place to see native dress. Men wear in festa dress, short jackets, and breeches of pale blue, and stocking caps. Their legs are swathed and thonged, and they have raw-hide shoes with the hair left on, roughly stitched, on their feet. The women have shawls with a Paisley-like pattern on a white ground, very handsome. The little girls have dresses down to their ankles from the time that they are a few years old. Nobody goes about naked, as might be imagined from the photographs.

**Drives.** There are not many drives round Taormina; they are mostly through uninteresting scenery for the bulk of the way. The view on the drive down to the station is not so good as you can get from various points in the town. It is not possible to drive to the Castle, or Mola, or Monte Venere. The short drive to Naxos should be taken by those who cannot walk it. The cabs are dear, and it is not a very formidable walk. From Naxos on to Giarre lies between lemon groves with high walls; that drive is

not worth taking except to avoid waiting for the Circum-Ætnean train. The best drive is to Savoca, making a short digression to the noble Norman minster of S. Pietro e S. Paolo at Fiume d' Agro. This takes you along a really beautiful road, something like the road between Nice and Monte Carlo, and the Castle of S. Alessio rises superbly over the road, but it is not worth going inside, as it is a steep climb and there is nothing to see. It is really comparatively modern and only looks well at a distance, and the caretaker fleeces ladies if they are unaccompanied.

**Duomo.** See Cathedral.

**Etna.** The view of Etna from Taormina is one of the most famous and oftenest depicted, but it is not, to my mind, nearly so beautiful as the view from the south. From Syracuse Etna is another Fujiyama. From Taormina it is a sort of staircase of the gods, climbing in a long-drawn-out slope from the sea to the summit. But beyond dispute, Etna makes an extraordinarily beautiful and dominant feature in the landscape of Taormina. The play of light and cloud round its summit makes a drama which is still performed in the great Græco-Roman theatre as it was when it had Greek protagonists reciting the words of Æschylus. At morning and evening the broad snow-fields that clothe the mountain-top in spring take on most gorgeous hues. There is no town at which Etna seems more with you than Taormina, because it stands on high ground at just the right distance.

**Excursions from Taormina.** See above, under Drives. A coach goes every day to Francavilla, but it is a long way, and you only get another view of Etna. It is quite easy to go by train in the day to Messina, Catania, and Acireale, and in a very long day you can go to Castiglione on the Circum-Ætnean, one of the finest *coups d'œil* in Sicily. See also under Walks.

**Fiume d' Agro.** Is the river with an enormously wide Fiumara, which you cross just beyond Capo S. Alessio on the road to Savoca. A little way up it is the magnificent Norman minster of S. Pietro e S. Paolo, which, after the cathedrals of Monreale and Cefalù, is the finest Norman church in the island. It was built by King Roger himself, and though abandoned by the monks in 1794, is for the most part well preserved. It has a very beautiful doorway over which is written in Greek the name of the architect of the church—Gerardo il Franco. The whole of the interior is pure Arabo-Norman and magnificent. It is reached by carriage from Taormina or from the S. Teresa Stat. on the Messina-Catania line.

**Floresta, Casa.** See above, under Cortili and Corso.

**Forza d' Agro.** The picturesque little town on the serrated mountain which rises above Capo S. Alessio. It has one or two old churches, but it is a stiff climb.

**Fountains.**—*Fountain of the Four Beasts.* A quaint baroque fountain constructed in 1635 by Giuseppe Mazza. The basin is antique. The whole is surmounted by an extraordinary figure of a saint. It stands in the Piazza del Duomo, and would be an admirable artists' bit even if it were not the peasant women's club, at which all day long there are young women and asses waiting their turn for their jars to be filled. There is no place better than Taormina to see girls carrying huge jars of water on their heads. The type is handsome and the dress picturesque, and they know how strangers admire them. But they don't like being kodaked unless they are paid for it.

Formerly the fountain by the Messina Gate, fed by the ancient aqueduct,

was highly picturesque, but it has now been replastered out of recognition. This also is a good place to see the grace of the water-girls.

**Francavilla di Sicilia.** See Excursions and General Index.

**Gambling.** Taormina gambles in a gentle old maidish way. One or two of its barbers have the column and ball or roulette or petits chevaux, where the gambling is for very petty sums. And there is, of course, the lottery.

**Gardens.** Taormina is not rich in gardens, though it has some very beautiful ones. There is no public garden, but the Hotel S. Domenico (q.v.) allows visitors to go into its charming garden and to buy tea there. The Hotel Victoria has a lovely garden court, one of the prettiest things of its kind. The Hon. A. Stopford has an old monastery garden smothered in roses adjoining the Cappuccini Convent, and another beautifully laid-out rose-garden rising in terraces from the church of S. Giuseppe to the top of the town. It was this garden which gave the well-known Albert Stopford Rose its name. The lovely garden of S. Caterina (q.v.), with its rich semi-tropical growths, is now private, and there are other private gardens along the road to Giardini, one with an extraordinary Chinese pavilion. Be sure to see the lovely little garden with the Gothic arches belonging to Sig. Marziani, the photographer, near S. Domenico.

**Giardini.** The town where the railway station of Taormina is situated is a filthy and malarious hole inhabited by savages who molest the few strangers who pass through its insanitary streets, and possesses no features of interest except a bank of potters' clay at the Naxos end with a pottery working beside it.

**Germans.** Taormina is flooded with Germans. At some hotels they have separate tables for them, because the other nations do not like sitting with Germans. At one of the best hotels Germans are not admitted. There is a German guide-book with skeleton letter-press, but very well illustrated by Sig. Giovanni Marziani, the photographer, and his charming German wife. There is a German photographer, and a German curio-shop, but at present no purely German hotel.

**Goats.** Taormina has a great many goats. The local breed is rather large and generally pied black and white.

**Goethe** was at Taormina on May 7th, 1787, and describes it thus: "Now sitting at the spot where formerly sat the uppermost spectators, you confess at once that never did any audience, in any theatre, have before it such a spectacle as you there behold. On the right, and on high rocks at the side, castles tower in the air; farther on, the city lies below you, and although its buildings are all of modern date, still similar ones, no doubt, stood of old on the same site. After this the eye falls on the whole of the long ridge of Etna, then on the left it catches a view of the seashore as far as Catania, and even Syracuse, and then the wide and extensive view is closed by the immense smoking volcano, but not horribly, for the atmosphere, with its softening effect, makes it look more distant and milder than it really is. If you now turn from this view towards the passage running at the back of the spectators, you have on the left the whole wall of rock between which and the sea runs the road to Messina. And then again you behold vast groups of rocky ridges in the sea itself, with the coast of Calabria in the far distance, which only a fixed and attentive gaze can distinguish from the clouds which rise rapidly from it."

While at Taormina he sketched out the plan of a tragedy on *Nausicaa*, which never came to anything. And apropos of this he gives vent to one of the few remarks worthy of a poet that he made on his Sicilian tour. "It was

this that made me care little for all the inconvenience and discomfort I met with ; for on this classic ground a poetic vein had taken possession of me, causing all that I saw, experienced, or observed, to be taken and regarded in a joyous mood." Goethe's remarks should once more be contrasted with Newman's (q.v. below).

**Gloebe, Von.** See under Photographers.

**Gothic architecture.** Taormina is extremely interesting to the student of Gothic architecture. In the Badia it possesses one of the gems, and the Palazzo S. Stefano is also beautiful, but neither of them are typically Sicilian. They are more like Northern Gothic built with glittering marble and jet-black lava. The fifteenth-century Palazzo Corvaja, which has a staircase and balcony belonging to an earlier building, is typical with its beautiful masonry and small chaste shafted windows. Taormina is very much of a Gothic village. It has many Gothic palazzetti and several little Gothic churches which are mere chapels in dimensions. It is the builders' Gothic which affords such delightful artists' bits rather than architects' Gothic, the work of the good craftsman building with no one over him. The walls and gates are mostly of a Moresco-Gothic, built in this way. The Corso especially is full of palazzetti with shafted windows or hooded late Gothic doorways, such as the Casa Vincenzo Cipolla, 126 Corso ; the Casa Giuseppe Gulotta, 178 Corso ; 190 Corso ; the Casa Francesco Staiti, in the Piazza del Duomo ; the house opposite the Chiesa del Varo ; the abandoned Casa dei Turci, under the castle ; the Casa Culoso ; the Casa Galeani ; the Casa delle Monache Cutrufelli ; the Casa Zuccharo ; the Casa Allegria ; the Palazzo Syroi, 180 Corso ; the Palazzo Ciampoli, in the Corso ; the Casa Francesco Cacciola, in the Corso. The Gothic churches are the Cathedral, S. Agostino, S. Antonio, S. Pietro e Paolo, the Cappuccini, and there is a beautiful Gothic doorway in the courtyard of S. Caterina.

**Guides.** You are pestered with guides at Taormina, none of whom are worth more than a franc for the morning or afternoon. But if you are going to places like the Naumachia, or the Stagnone, of which it is not very easy to find the entrance, it is worth while to get the hotel porter to hire you an intelligent youth at these rates. For anything in the town which you cannot find, give a boy a soldo or two to show you the way. The custode of the theatre, who is also the custode of the Stagnone, is the only person upon whose information you can rely.

**Guide-books.** Rizzo, *Taormina e i sui Dintorni, Storia, Architettura, Paesaggio*, 3 fr. 50 c., is the best Italian guide-book. It contains a good deal of valuable and uncommon information, but it is not well arranged or indexed. It is, however, better in this respect than the other Italian guide, *Taormina a Traverso i Tempi*, by Alfeo Cali. *Marziani's Guide*, which has a good plan and a charming panorama of Taormina, is in German, but the information is a mere skeleton. It is entitled *Führer durch Taormina und Umgebung*, price 1 fr. 25 c. Much the fullest account of Taormina in English is *In Sicily*, by Douglas Sladen (Sands and Co., £3 3s. nett), 2 vols., 400 illustrations. One ought to mention the one-franc Guide to the Theatre in four languages, compiled by the custode, Sig. Strazzeri. It is a good guide, and the English is written as she is spoke.

**Heads.** Women carry burdens on their heads at Taormina. The women carry everything else, as well as their heavy water-jars, on their heads.

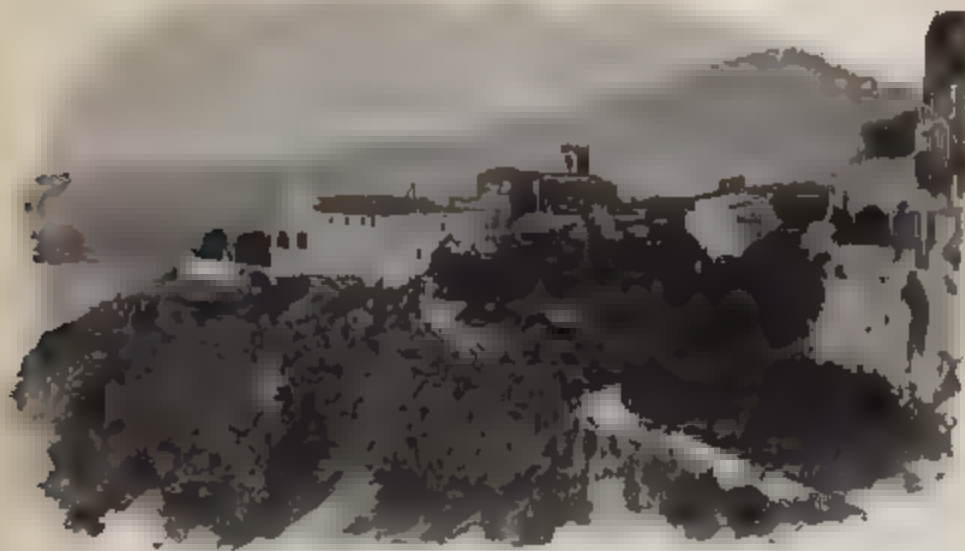
**Hermitage.** There is a quaint old hermitage called the Madonna della Rocca on a spur of rock by the castle,



**Hotels.** The principal hotels at Taormina are the "S. Domenico," "Timeo," "Castello-a-Mare," "Victoria" (the artists' hotel, with a beautiful garden court), "Naumachia," "Metropole," etc., and pension from 6 to 15 francs a day.

**Ionian Sea.** The sea which washes the eastern shore of Sicily.

**Irrigation.** A great deal of irrigation goes on at Taormina, though the water has often to be carried from the fountains.



THE HOTEL S. DOMENICO AND VIEW OF ETNA

**Isola Bella.** A rocky island in the beautiful bay formed by Capo S. Andrea, below the Hotel Castellammare. It belongs to an English lady.

**Kindergarten.** There is a charming little class of tiny dots in a house between the Hotel Metropole and the cathedral.

**Kodaking.** There is a multitude of things to kodak in Taormina, and you can get them well developed and can buy films at Crupi's, Marziani's, etc. But the drawback is that the degenerate inhabitants are tired of posing except for a consideration. There must be people at Taormina who have been photographed thousands of times. It is a stagey place, but strangers don't mind that because they get such good kodaks.

**Largo Nove Aprile.** This is a little piazza bounded by S. Agostino, S. Giuseppe, and the Orologio, and a view of the sea. It is the *largo al factotum* of Taormina, where the band plays on Sundays. The moriturus-te-saluto tea-shop and *café chantant* are here.

**Lava** is much used at Taormina for pavements, architectural ornaments, etc.

**S. Leonardo, Grotta of.** A cave on the way down to S. Andrea.

**Letojanni.** See General Index. The first town along the Messina road. Has a few architectural remains, but it is not worth seeing in itself.

**Lodgings** may be obtained in Taormina more easily than in most Sicilian towns, clean and reasonable. The attendance is the difficulty. The Villa Hélène, belonging to the photographer Marziani, has an exquisite subtropical garden with some antique Gothic arches.

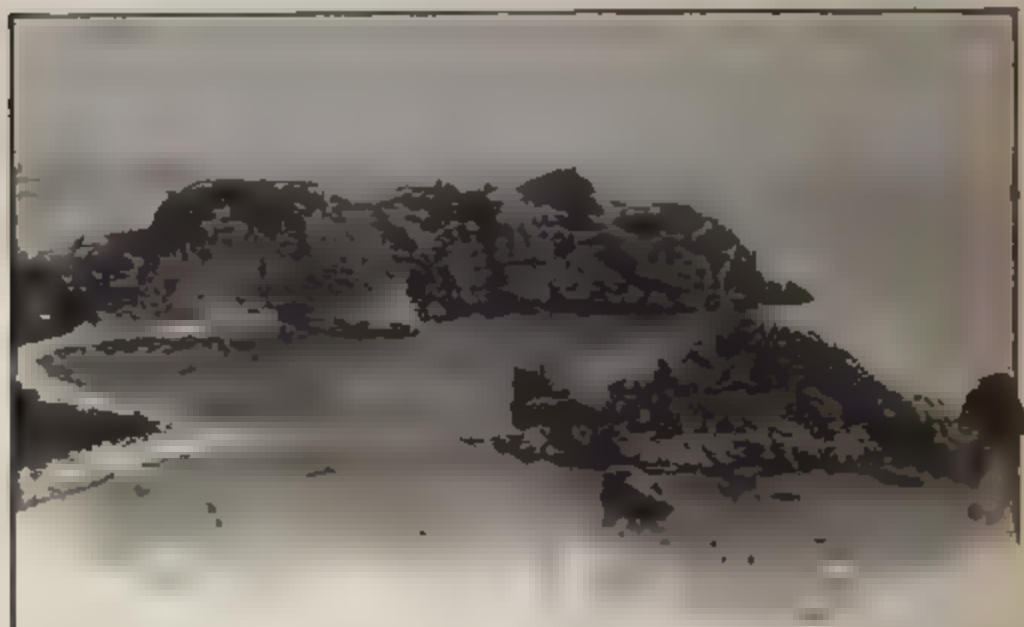


**Lotteries.** Anyone will direct a stranger to the office of the State Lotteries. The drawings take place once a week.

**Marziani.** See under Photographers and Guide books. Sig. Rosario Marziani, father of the photographer, keeps the Victoria Hotel (q.v.).

**Messina Gate.** By this all wheeled traffic enters Taormina. Visitors pay a nominal octroi of 50 centimes on their luggage if they wish to save the delay of examination. Outside it are the Cappuccini Convent with an ancient garden belonging to the Hon. A. Stopford, and the roads to Monte Zirreto, the Columbarium, the Stagnone, the Castle, Mola, and Monte Venere.

**Messina Road.** The zigzag road down to the station bifurcates half-way down. The left-hand part is the Messina Road. Directly after leaving the gate there are interesting objects to visit. S. Pancrazio (q.v.), with a curious antique foundation just above it. As the road runs under the back of the theatre it passes between a lofty Roman or Saracenic tomb on the right



CAPPO S. ANDREA AND ISOLA BELLA

and several large Roman tombs and a magnificent stretch of polygonal Sikel wall and the little Roman belvedere on the left. The Sikel wall ends at the Hotel Castello-a-Mare. The caves are down below to the left. After turning the corner, the road passes beautiful Capo S. Andrea and the lovely little bay containing Isola Bella. It passes on through Letojanni, and is lost to sight behind Capo S. Alessio.

**Mola.** As you are coming down from the Græco-Roman theatre you see the tiny town of Mola perched on a precipice more than two thousand feet above the sea. It has a beautiful pointed gateway of 1578, a ruined old castle with a superb view, and some prehistoric tombs outside the Porta Francese. It has been identified with the Mulai of Diodorus. In ancient times it was a sort of citadel for Taormina. Dionysius surprised it on a winter night of 394 B.C. The first march of Hiero II. against the Mamertines was directed against the Mulai of Tauromenium. It was the key of Taormina. It played

a leading part in the siege by the Saracens in 902, and the Spaniards in 1677. To get to Mola you take the road up to the castle, and take the higher road to the right just before you come to the castle.

**Money-changers.** There is a money-changer at Taormina, near the Orologio, a cautious and exorbitant person. The hotels will often change cheques.

**Mongibello.** The Sicilian name for Etna. It means Mount Mountain. See General Index.

**Monte Venere.** The highest peak above Taormina. Nearly 3,000 feet. You can go there between lunch and dinner, and the view is one of the finest in the world. Donkeys may be obtained by telling the hotel porter.

**Museum.** There is a small museum just above the Græco-Roman theatre.

**Naumachia.** The Naumachia is a Roman building in a large garden below the hotel of that name, the entrance of which is difficult to find without a guide. It consists of a couple of large roofed-in Roman cisterns, and a long back wall adorned with two stories of Roman brickwork, containing ornamental niches at intervals, which held statues. Probably it was a bath or palæstra, or something of the kind, in which this would have formed a corridor. There is a subterranean passage leading to it from the garden by the Palazzo Corvaja. The four great Stagnoni on the hill above were probably to supply this with water. Give a few coppers to the woman who brings the key. There are seventeen niches.

**Naxos.** See General Index. The oldest Greek city in Sicily and the metropolis of Taormina, which was founded in consequence of the indefensibility of the older town. It may be reached by carriage from the Messina Gate, or on foot in about an hour from the Catania Gate, since it lies just at the south end of Giardini. Ladies will do well to drive, because the walk is rough, and the people of Giardini are unmannerly savages. Along the banks of the river there is a splendid piece of polygonal Sikelian wall, and across the river there is a necropolis, in which a good many things have been found.

**Orologio.** See above, under Corso. The ancient clock-tower in the Corso.

**Osservanti, the Convent of.** Usually known as S. Caterina (q.v.).

**Palaces.**—The *Badia* (q.v.).

**Ciampoli.** A small late Gothic and Renaissance palace on the upper side of the Corso, just before you come to the post office. A broad and picturesque flight of steps leads up to it. There are some charming Gothic details on its front, and it has a Gothic side-gate. Its best-known feature is the ruined Renaissance arcade, which is one of the favourite artists' bits in all Sicily. Parts of it are the oldest medieval architecture in Taormina, to wit, the window on the north side resembling the Tesoro of Messina and the side-gate alluded to above. Notice the beautiful rosetted architectural braid along the top of the façade.

**Corvaja.** The fine fifteenth-century Gothic palace at the corner of the Corso and the street leading up to the theatre. Its basement is now occupied by a German curio-shop. It has a number of chaste shafted Gothic windows, and a fourteenth-century cortile quite untouched, which has a processional staircase and balcony adorned with curious old sculptures of Adam and Eve. Its courtyard has a noble staircase carried round two of its sides on bold half-arches, with a little gallery at the top faced with a curious relief. It is one of

the most beautiful and elegant medieval staircases of Sicily, built of *pietra nera*. On the side towards you as you enter you see a bas-relief, of the same stone, divided into three sections representing three leading biblical events. The middle compartment represents the original sin, with the usual allegorical figure of the serpent coiled round the tree and Eve gathering the forbidden fruit. That on the right is said to represent the expulsion from the Garden of Eden; that on the left the sacrifice of Abraham. As the Italian guide book observes, the sculptures seem to belong to a primitive epoch of art. The



PALAZZO CORVAJA

exterior contains these inscriptions in Byzantine characters: on the south-west side, "Deum diligere prudentia est—Eum adorari iusticia"; on the front, "Nullis in adversis ab eo extra fortitudo est Nullis illecebris emoliri temperantia est—Et in his sunt actus virtutum"; and on the south-east side the following: "Par domus e cœlo sed minori domino."

*Palazzo Giustizia.* A fine old palace near the post office, recently done up.

*Palazzo S. Stefano, the.* Is one of the most beautiful in Sicily, almost equal to the Badia, except in position. It is garnished with marbles, as the Badia also must have been, from the Græco-Roman theatre, because there are no other Sicilian palaces adorned in this way. "It is strikingly beautiful outside, with its braided machicolations of black lava and white marble, and its cloven Arab battlements, with its glorious heavy-traceried windows of Sicilian-Gothic in its upper story, and its pairs of loopholes divided by a slender shaft in its lower story, to which access is given by a broad terraced stairway rising very gently, and flanked by an imposing stone parapet. All the windows, which are of white marble, are outlined with lava, and, after the Badia, it is the most striking medieval building in Taormina." (Douglas Sladen, *In Sicily*.) The only part of the palace which is shown is the fine medieval chamber in the

basement with a column in the centre supporting a vault of four bays. The palace, which stands near the Catania Gate, is of the fourteenth century. It is called also the Palazzo di Spuches, the name of the duke's family.

*Palazzo Syroi.* On the Corso close to the Hotel Metropole. Has the best Renaissance façade in Taormina and a little plain Gothic entrance-hall.

See also the Gothic palazzetti mentioned under Corso and Gothic above.

**Patres Urbis.** The Municipal Council of Taormina, which is a mere village, are entitled Patres Urbis, or Senators. They have a lovely old marble tribunal in the cathedral for their pew.

**Peddlers outside the cathedral.** The ledge running outside the cathedral is a great place for peddlers.

**Pensions.** There are a few pensions at Taormina, one of which is said to be very well kept, but most people prefer cheap hotels, like the Victoria.

**Pergola at S. Domenico.** There is a beautiful pergola in the garden of S. Domenico, covered with dark evergreens in the style of the Italian lakes.

**Photographers.** Taormina has splendid photographers, some of the best in Italy.

*Bruno, Sig.* Is a very old-established and most artistic photographer. He is the photographer to the family of Lord Bridport, Duke of Bronte, and he sells prints of all the Hon. A. Nelson Hood's superb photographs of Maniace and the surrounding district, by the generous permission of Mr. Hood. His shop is in the Corso Umberto and his assistants are most obliging people.

*Crupi, Sig.* In the Via Teatro Antico, is an almost unrivalled photographer. Some of his views of the theatre and landscapes with Etna in the background, are among the finest pictures produced by the photographic art. He has a large collection of photographs taken all over Sicily, and being a man of fine taste, is fond of photographing little-known gems like the tiny Gothic town of Savoca, near Taormina, the ancient Greek town of Tyndaris, Castrogiovanni, the Enna of the ancients, and Randazzo, the medieval. He also has very good types and postcards.

*Gloeden, Herr.* The German photographer in the Corso. He does artistic pictures of "types and costumes," but is not quite so successful with his views. He is dearer than the native photographers.

*Marziani, Sig. Giovanni.* Son of the padrone of the Hotel Victoria, where he has a shop, as well as at the Villa Helene. He has a great stock of photographs, many of them rare bits, and does a very large business in kodak supplies and developing. He has the great advantage of speaking English and German fluently, and is the most obliging man in Taormina. Strangers who want information always go to his office under the Hotel Victoria, which is right in the middle of the Corso.

**Piazzas.** Taormina is such a small town that the piazzas do not signify. The square in front of the Palazzo Corvaja is called the Piazza Margherita, the oval in front of the Orologio is called the Largo Nove Aprile; the dusty waste place outside the Hotel S. Domenico, styled the Piazza S. Domenico, has now several good shops round it. There is another dusty piazza outside the Catania Gate, and the small Piazza S. Domenica is at the back of the Hotel Naumachia.

**Post Office.** On the Piazza del Duomo; is a disgrace to a place with quantities of visitors. The people may mean to be obliging, but they are short-handed and have to work in a dirty draughty little kennel, which is kept closed during all the convenient hours of the day. Visitors should remember to buy their

stamps and get their letters weighed at the Sale e Tabacchi shops. The delays at the post office are interminable, and there is always a queue.

**Prefettura.** Where the Patres Urbis deliberate is close to the post office. It has rather a nice little cortile.

**Roman pavement.** There is a good Roman mosaic pavement in a house on the side street, which runs past the end of the garden of the Hotel Victoria.

**Roman cisterns.** The finest in the island are at Taormina, viz. the Stagnone (q.v.) on the hill above the Messina Gate and in the garden of the Hon. A. Stopford above S. Giuseppe, and the covered cisterns at the Naumachia (q.v.), which are full of water still.

**Roman house.** See Zecca.

**Roman tombs.** Along the road between the Messina Gate and the Hotel Castellammare are the ruins of several fine Roman tombs, square brick towers, from which all the marble has been removed. The larger and more perfect one on the upper side of the road may be Saracenic.

**Rotondo.** The curious Roman foundations on the left hand of the road as you go down to S. Pancrazio.

**Salite.** The salite of Taormina, though nothing to the tremendous street of steps which climb the hill at Genoa and Naples, are very picturesque. They are only a couple of yards wide, climb at a very high angle, and are spanned with flying arches. In very wet weather they are animated water courses with sufficient water in them for the women to do their washing.

**Saracens.** Unless it be the tall square tomb above the road between the Messina Gate and the Castellammare Hotel, there are no Saracen buildings in Taormina beyond a few tomb-niches driven into the wall near S. Caterina but the castle, the walls, the Badia, and S. Stefano, all have a very Saracenesque tone. Taormina, perched on its almost impregnable heights, resisted the Saracens until 902, and had to be again reduced in 968. It was taken from the Saracens by the Normans in 1078-1080.

**Savoca.** See General Index. An extremely picturesque mountain town, with some ancient Gothic buildings, about three hours' drive from Taormina. It may also be approached on foot from the S. Teresa Stat. in about an hour. It has superb wild views as well as interesting buildings, and its mountain is covered with cistus blossoms.

**Scenery.** In scenery, Taormina is generally considered one of the first places in the world, not without reason, for the seascape from Cape S. Alessio with the long arm of Calabria opposite forms one of the loveliest stretches of shore imaginable. And high above that glorious picture of blue sea, red rocks, and green hills, rises the white crown of Etna, the monarch of mountains. The climax of scenery is, of course, reached in the Græco-Roman theatre, where you see Etna and the long-drawn vista of that exquisite coast between the columns of African marble and the mighty piers of the stage. It was a canon of Greek art to build a theatre where the finest view in the neighbourhood formed the background of the stage, and in this respect Taormina is admitted to excel any known Greek theatre, not excluding Athens.

**Schiso, Cape.** A very curious promontory of jet-black lava jutting sharply out into the sea opposite the ancient Naxos.

**Shops.** See Antichità-shops, Chemists, Photographers, etc. Taormina has now quite a number of shops. That they are none of them, apart from the kinds mentioned above, of any value, is immaterial; but if you try them all

the way down and are not looking for anything more ambitious than a Huntley and Palmer biscuit or White Horse whisky, you may get it. While they are well nobody wants to buy anything at Taormina, except curios and photographs. There are stalls for rubbishy pottery and knick-knacks for the less educated. Some of the Taormina shops have the curious counters mentioned at Eryx and Randazzo, built out from each side of the doorway, but they are not antique.

**Sicilian-Gothic.** See above under Gothic. Taormina is full of it.

**Sifone, the.** Outside the Porta Toca, an antique building, connected with the ancient conduits.

**Sikelian wall.** Below the road from the Messina Gate to the Hotel Castello-a-Mare. There is another one at Naxos, near Giardini.

**Sights of Taormina.** See under Theatres, Greek and Græco-Roman; Churches, Palaces, Gates, Walls, Castle, Mola, Monte Venere, Monte Zirreto; Tombs, Roman and Saracen; Naumachia, Stagnone, Gardens, Rotondo, Belvedere, Savoca, Etna, Fiume d' Agro, Columbarium, Caves, Naxos, the Norman Minster at Fiume d' Agro, etc.

**Spanish balconies.** See under General Index. There are very few in Taormina.

**Spinning.** One of the stage properties of Taormina. The women are always spinning outside the doors of their houses until you produce a kodak (q.v.). Their methods are unchanged from those of Penelope's handmaids in the *Odyssey*.

**Stagnone.** The Stagnoni are among the most astonishing remains at Taormina. Two of them on a hill above the Messina Gate are great aisled cisterns, reminding one of the Hall of the Thousand Columns at Constantinople and the splendid antique cistern near Baïæ. Hardly anyone goes to see them, though they are in very fine condition and close to the town. They seem to have supplied the bathing establishment in the Naumachia as well as the town water, for communications have been traced between the two. There are two more large cisterns in the Naumachia, and the remains of another fine vaulted Stagnone in the Hon. A. Stopford's garden.

**Staircases, processional.** There are fine medieval outside staircases leading straight up to the *piano nobile* in the Palazzo Corvaja, the Palazzo S. Stefano, and the Casa Floresta at Taormina.

**Streets.** There are only two streets of any consequence, the Corso (q.v.) and the Via Teatro Antico, which leads from the Palazzo Corvaja to the Græco-Roman theatre and the Hotel Timeo. The Via Bagnoli Croci is the back way from the Naumachia to S. Caterina. There are a good many little side-streets, mostly called Salita This or That (q.v.). The two streets first named contain nearly all the important houses. See under Gothic.

**Tauromenium.** The ancient name of Taormina. The city has had a continuous existence since Himilcon helped the Naxians to remove to the present site in 396 B.C.

**Taurus, Mount.** The hill on which the Græco-Roman theatre is built. Anciently, apparently, it was an acropolis.

**Teatro Regina Margherita.** See below, Theatres.

**Temples.** There is the stylobate of a very small temple above the Græco-Roman theatre near the museum.

The church of S. Pancrazio is built out of the cella of an ancient temple. It used to be identified with that of Apollo Archagetas transferred from Naxos, but Rizzo claims it to be the temple of Serapis (Giove Serapide).



**Theatre, the Græco-Roman.** One of the most striking monuments of antiquity on account of its matchless position, its glorious colour, and its great height and size. Nobody knows the date of the Greek foundation, though Strazzeri hazards 358 B. C., when Taormina was at its zenith as an independent state. It was converted in Roman times, that is clear, for Greek stages were



AUDITORIUM OF THE GRÆCO-ROMAN THEATRE

low built, with the design of allowing the view to form the background. It is the rose-red ruins of the lofty Roman stage, with its columns of African marble, which are so gloriously picturesque. Of the auditorium nothing remains but the turf slopes on which the seats were built. Unlike most Greek theatres, it had not seats cut out of the rock. Of the dressing-rooms, traps under the stage, and the like, the remains are unusually complete, as they are of the great covered corridor at the top. The custode, Sig. Strazzeri, has prepared a very elaborate key to the ruins. But most people only go to look at the view or see the new arrivals.

**Theatre, the small Greek.** Behind the church of St. Agnese, near the Palazzo Corvaja. This has been exhumed from the house which covered it, and reminds you rather of the Greek theatre at Catania. It is in fairly perfect condition. But nothing is known of it. There are some traces of a temple adjoining.

**Teatro Regina Margherita.** The modern theatre, at which they occasionally have operatic or theatrical performances, is formed out of the chapel of the Badia Nuova (q. v.) which stands on the Piazza Margherita.

**Toca, Porta.** The "down there" gate is a wonderfully picturesque embattled Gothic gate. One of the best artists' bits in Taormina. In the outer wall beyond the Catania Gate. The hospital above it has a picturesque garden.

**Tombs.** The modern Campo Santo is beyond S. Pancrazio. See Roman or Saracen tombs. There are some prehistoric tombs outside Mola.

**Venere, Monte.** Nearly 3,000 feet above the sea; is a favourite excursion. The path lies past Mola.

**Water carriers.** Nearly all the water of Taormina is carried on the heads of the young women. An idiot carries the water for the Hotel Victoria.

**Zecca, La.** This is a two-storied Roman building between the Messina Gate and the theatre, now occupied by a blacksmith. Some claim that it was a tomb. If so, it was altered to a house in remote times. Both it and the whole courtyard in which it is situated form splendid artists' bits, with the fine old brickwork and outside stairways. The colouring is very rich.

**Zirreto, Monte,** and its valley, with a brown mountain river, form one of the favourite walks from Taormina. Wild cyclamens and oleanders are plentiful.



THE GREEK ROMAN THEATRE AND VIEW OF EINA

## THINGS OF TERMINI

**TERMINI**, the ancient Himera and *Thermæ Himeræ*, was founded in 648 B.C. by colonists from Zancle (Messina), and therefore presumably Ionian Greeks. It was held by Theron, tyrant of Agragas, against an enormous host of Carthaginians commanded by the first Hamilcar, in 480 B.C., and as Gelon, tyrant of Syracuse, marched to its rescue in hot haste with 50,000 horse and foot, their combined forces were sufficient to destroy the army of Hamilcar, who fell in the battle, which, according to Herodotus, was fought on the same day as that of Salamis. To avenge his grandfather's death, Hannibal, the son of Gisco, in 407 B.C., captured Himera, slaughtered 3,000 of its inhabitants

as a sacrifice to his grandfather's ghost, and razed it to the ground. It was never rebuilt on the same site, but close by, in the city of Thermæ. Pindar addressed an ode to its citizens. In the war between Athens and Syracuse, in spite of its Ionian origin, it joined Gylippus in preference to the Athenians.

Diocles, the Syracusan, was holding Himera when Hannibal marched on it, but he left it to its fate, not even stopping to gather up the dead, a dire confession of defeat for a Greek. Hermocrates, the great Syracusan, who saved his city from Athens when exiled from his ungrateful city, gathered up these bones and brought them reverently to Syracuse. The Thermæ of Himera, not those of Selinunte (Termini, and not Sciacca), are generally held to be the birthplace of the mighty Agathocles, who conquered it in 307 B.C. Thermæ fell to the Romans a little after the time of Pyrrhus, and in due time became a Roman colony, of which there are many traces left. "King Robert of Sicily," the Neapolitan monarch who was the island's king only in name, tried in vain to capture the strong castle of Termini in 1338. The great Greek poet, Stesichorus, was born at Himera, 632 B.C.

Termini embraces both the ancient Himera destroyed by the Carthaginians in 407 B.C. and the ancient Thermæ Himerenses which was founded to receive the exiles of Himera. It is so close to Palermo that foreigners visit it in the day from that city when they happen to be there. But for the natives it has a distinct bathing season and a sort of hydropathic establishment. Termini has a station which is the junction of the Palermo-Messina line and the Palermo-Catania line, which has already picked up the Girgenti-Palermo traffic at Roccapalumba. It has a mail-vettura to Caccamo, in 2½ hours.

**Aqueduct, Cornelian.** The Acqua Cornelia was restored by the Romans from an aqueduct going back to the earliest times. It begins at a place called Brucato. It was 5 kils. long. The present remains are the receiver at the source, various long stretches of unbroken conduit, some arches, and other remains.

**Aqueduct in the Buccone della Figurella.** A Roman aqueduct.

**Amphitheatre.** There are traces in the villa above the city marked by the elliptical form in which the houses are arranged, they having been built on the ruins of the amphitheatre so distinctly as to give its line of circumference.

**Basilica.** The remains of a Roman basilica have been discovered above the town in the Villa.

**Baths.** Extolled by Pindar early in the fifth century B.C. There are three principal springs: (1) the Aqua dei Bagni di Termini (saline), with a temperature of 43·7° centigrade, used both for bathing and stufe; (2) the Acqua del Binuto di Termini, or Acque Sante, pure saline of a natural temperature, used for drinking; (3) an acidulo-ferrugineous spring of a natural temperature known simply as the Acque di Termini, used for drinking. The Acqua del Binuto is prescribed for arthritis, rheumatic and cutaneous affections, obstructions, and hypertrophy of the glands. There is a bathing establishment. Pindar mentions these baths as a place where Hercules was refreshed by the nymphs when wearied by driving the cattle of Geryon.

**Carthaginians.** Himera has a woeful prominence in Siculo-Carthaginian history—at first glorious, for it was here that Gelon of Syracuse and Theron of Agragas destroyed the First Hamilcar with 300,000 men on the day of Salamis.

Herodotus says that they were invited by Terillus, the expelled tyrant of

Himera, backed by his son-in-law Anaxilas of Rhegium. His account of the battle must be quoted.

“In addition to this, they say, that it happened on the same day that Gelon and Theron conquered Amilcar the Carthaginian in Sicily, and the Greeks conquered the Persians at Salamis. I am informed that Amilcar, who was a Carthaginian by his father, and a Syracusan by his mother, and chosen king of Carthage for his virtue, when the engagement took place, and he was defeated in battle, vanished out of sight; for he was seen nowhere on the earth either alive or dead, though Gelon had search made for him everywhere. The following story is also related by the Carthaginians themselves, who endeavour to give a probable account that the barbarians fought with the Grecians in Sicily from the morning till late in the evening, for it is said that the conflict lasted so long; and during this time, Amilcar, continuing in the camp, offered sacrifices, and observed the omens, burning whole victims upon a large pile; and when he saw the defeat of his own army, as he happened to be pouring libations on the victims, he threw himself into the flames, and thus, being burnt to ashes, disappeared. But whether Amilcar disappeared in such manner as the Phœnicians relate, or in another manner, as the Syracusans, the Carthaginians in the first place offer sacrifices to him, and in the next have erected monuments to his memory in all the cities inhabited by colonists, and the most considerable one in Carthage itself. So much for the affairs of Sicily.”

To revenge his country and his grandfather, Hannibal, the son of Gisco, marched on Himera after he had destroyed Selinunte. Diocles, with a force of several thousand Syracusans, fought a doubtful battle with him under the walls, and the inhabitants prepared bravely for the siege. The Greek fleet came in from Asia at the same time, which was fatal to the city, for Hannibal, by a feint, tricked Diocles into believing that he was going straight to Syracuse. Diocles thought the guarding of Syracuse so important that he marched post-haste back again, not waiting even to bury the dead. The inhabitants were divided into two parties for transportation by sea to Messina. The first arrived there safely while the second manned the walls. Before the second could embark the Carthaginians broke in, and all was over. The women and children were sold into slavery, and the 3,000 men who were captured were sacrificed to the ghost of Hamilcar.

The great Hermocrates, when he was exiled by ungrateful Syracuse after the conquest of the Athenians, went to Himera with a band of brave men, and collected the ashes of the dead, and brought them piously to Syracuse. The Carthaginians razed Himera to the ground, and when the city rose to importance again, it was not on the ancient site, but at the neighbouring Thermæ.

**Caccamo.** A favourite drive from Termini (see General Index) on account of its beautiful battlemented Norman castle, whose shafted windows are a favourite subject with artists. The Cucumum of the ancients and Karches of the Saracens. You leave by the Porta Caccamo and pass the church of S. Antony of Padua and the Cornelian aqueduct. The mountain views are very magnificent, and the vegetation extremely rich.

**Casa Comunale.** Close to the Chiesa Maggiore. In the Aula del Consilia are frescoes by Vincenzo Babera relating to the history and legends of the city.

**Castle.** “A fine pile of medieval times, on the brow of a lofty cliff, contains some curious Arabic inscriptions. In 1338 this stronghold successfully resisted a siege by Robert of Naples, but it was destroyed in 1860.” (Murray.)

**Churches.**—*S. Caterina* has frescoes attributed to Nicolo and Giacomo Graffeo. It has an early fourteenth-century Gothic doorway with quaint bas-reliefs. The quaint frescoes relate to the life of S. Catherine and have inscriptions in Sicilian.

*S. Domenico.* "Has a marble painted statue of the Virgin, fifteenth century, and a recumbent effigy of 1555." (Murray.)

*S. Francesco.* "Is an early church in the pointed style, with dog-tooth in the labels." (Murray.)

*S. Giacomo.* Near the Chiesa Maggiore, has an early campanile. According to Murray the foundation is Roman.

*S. Giuseppe.* Has a picture of the Virgin painted by Monocolo di Racalmuto.

*S. Giovanni di Dio.* "Now a hospital, has a Norman gateway, and windows separated by slender marble columns." (Murray.)

*La Nunziata* contains a singular Presepio in marble. (Murray.)

*Maggiore, Chiesa.* Crucifix painted on both sides by Ruzzolone. Sculptures by Marabitti.

*S. Maria di Gesù.* Has a curious Pietà in marble, 1480, and a cross with fourteenth-century reliefs in the piazza in front, and the Ventimiglia monument. (Murray.)

*S. Maria della Misericordia.* Has a fine triptych of 1453 by Gasparo da Pesaro. (Baedeker.)

*Monte, Chiesa del.* The Pantheon of the celebrities of Termini.

*S. Orsola.* Has a medieval campanile, which, according to Murray, stands on a Roman foundation.

**Cicero** (*Verres*, III., xxxv. *et sqq.*) has much to say about Termini (Thermæ), describing the restoration of its statues by Scipio Africanus and the successful resistance against their removal by the inhabitants under the leadership of Sthenius.

**Coins.** The earliest coins of Himera bear the cock of Æsculapius. In the fifth century B.C. the types of the Himeræan coins were very picturesque, but too numerous to give here. Himera was destroyed 407 B.C. The coins struck by Thermæ after the destruction of Carthage depict the statues belonging to ancient Himera, which Scipio restored to Thermæ. (G. F. Hill.)

**Diocles.** The commander of the Syracusan contingent which abandoned Himera to the Carthaginians in 407.

**Flora.** Is behind the Chiesa Matrice. Commands a fine view.

**Giancaniglia.** Outside the Palermo Gate. According to Murray there are some ancient Roman tombs here.

**Hamilcar.** See above, Carthaginians, and General Index.

**Hannibal**, son of Gisco. See above, under Carthaginians and under General Index.

**Himera.** Battle of, 480; and destruction of, 407 B.C.

**Mail-vetture.** From the station gets to Termini Alta in  $\frac{1}{2}$  hour; and to Caccamo,  $2\frac{1}{2}$  hours.

**Mosaic pavements** of several Roman villas have been found on the hill of S. Lucia east of the town. (Murray.)

**Museo Comunale.** In the Ospedale dei Benfratelli, which has beautiful shafted Gothic windows in the hall. It contains a collection of Greek and Roman inscriptions, and Arabic inscriptions taken from the castle demolished in 1860; pictures by Vincenzo Barbera, Zoppo di Gangi, and Elisabetta

Siran ; some fine seventeenth-century arras ; a sixteenth-century marble cross from the Piazza S. Maria di Gesù ; numerous prehistoric and Greek and Roman fragments, vases, sarcophagi, and inscriptions, including a statue supposed to be Sthenius. See below.

**Ospedale dei Benfratelli.** See above, under Museo.

**Romans.** Termini is full of Roman remains. See under Aqueducts, S. Orsola, S. Giacomo, Mosaics, etc. Cicero calls Thermæ one of the first towns of Sicily for renown and for beauty. It comes much into his *Verres*.

**Scaturagine delle donne.** Submarine springs off Termini.

**Scipio Africanus the Younger.** Cicero says (251-252) :—

“Indeed (that you may learn at the same time both the humanity and the justice of Publius Africanus), the Carthaginians had formerly taken the town of Himera, one of the first towns in Sicily for renown and for beauty. Scipio, as he thought it a thing worthy of the Roman people, that, after the war was over, our allies should recover their property in consequence of our victory, took care, after Carthage had been taken, that everything which he could manage should be restored to all the Sicilians. As Himera had been destroyed, those citizens whom the disasters of the war had spared had settled at Thermæ, on the border of the same district, and not far from their ancient town. They thought that they were recovering the fortune and dignity of their fathers when those ornaments of their ancestors were being placed in the town of Thermæ. There were many statues of brass ; among them a statue of Himera herself, of marvellous beauty, made in the shape and dress of a woman, after the name of the town and of the river. There was also a statue of the poet Stesichorus, aged, stooping—made, as men think, with the most exceeding skill—who was, indeed, a citizen of Himera, but who was and is in the highest renown and estimation over all Greece for his genius. These things he coveted to a degree of madness. There is also, which I had almost passed over, a certain she-goat made, as even we who are unskilled in these matters can judge, with a wonderful skill and beauty. These, and other works of art, Scipio had not thrown away like a fool, in order that an intelligent man like Verres might have an opportunity of carrying them away, but he had restored them to the people of Thermæ ; not that he himself had not gardens, or a suburban villa, or some place where he could put them ; but if he had taken them home, they would not long have been called Scipio’s, but theirs to whom they had come by his death. Now they are placed in such places that it seems to me they will always seem to be Scipio’s, and so they are called.”

**Springs, hot.** See under Baths.

**Sthenius.** The inhabitant of Thermæ who led the resistance against the depredations of Verres. His statue is shown in the museum. Cicero says :—

“When that fellow claimed those things, and the subject was mooted in the senate, Sthenius resisted his claim most earnestly, and urged many arguments, for he is among the first men in all Sicily for fluency of speech. He said that it was more honourable for the men of Thermæ to abandon their city than to allow the memorials of their ancestors, the spoils of their enemies, the gifts of a most illustrious man, the proofs of their alliance and friendship with the Roman people, to be taken away out of their city. The minds of all were moved. No one was found who did not agree that it was better to die.”

Verres sentenced Sthenius to be scourged publicly, and when he escaped to Rome had his goods distrained.

**Temple.** There are ruins of a Greek temple belonging to ancient Himera at Buonfornello, near Termini.



**Terillus**, the son of Crinippus. The expelled tyrant of Himera, who invited Hamilcar 480 B.C. His daughter Cydippe married the famous tyrant, Anaxilas of Rhegium, the founder of Messina. See General Index.

**Tombs, ancient.** "At a spot called Giancaniglia, outside the Palermo Gate, and at the Belvedere on the W., are remains of ancient tombs." (Murray.)

**Walls.** There are considerable remains of a decaying medieval wall.

## THINGS OF TRAPANI

**TRAPANI**, the ancient Drepanum, may be visited at almost any time, being warm in winter and having the favourite summer station of Monte S. Giuliano within only two or three hours' drive from the station. Its name is hardly changed. It is a flourishing city of 60,000 people, the capital of a province, and one of the chief seaports of Sicily. Its salt industries are immensely important, it being outside the Italian Government's salt monopoly; and a great deal of the so-called Marsala wine comes now from the baglio at Trapani, which ranks next after the three principal baglios of Marsala.

**HISTORY.**—Trapani, or Drepanum, of which the original name is said to have been Camasena, the seaport of the Elymian city of Eryx, was fortified with a citadel on the isthmus, one of the strongest fortresses in Sicily, by Hamilcar Barca in the First Punic War, about 260 B.C. From 250 B.C. it and Lilybæum were the only two points held by the Carthaginians in Sicily. The Romans besieged it 242 B.C., but could not capture it. However, after C. Lutatius Catulus, the Roman commander, had destroyed the convoy sent to relieve it in the Battle of the Ægatian Islands, 241 B.C., Hamilcar was forced to conclude peace and abandon all Sicily to the Romans. Edward I. of England was here twice while crusading. Peter of Aragon landed at Trapani from Africa A.D. 1288, and was hailed as the liberator of Sicily. During the Middle Ages it was a royal residence.

**Ægatian Islands, the.** See General Index. Lie off Trapani. The Battle of the Ægatian Islands was fought between a Roman fleet and the Carthaginian convoy sent to relieve Drepanum.

**Butler, the late Samuel.** Wrote a book, called *The Authoress of the Odyssey*, to prove that this poem was written by a woman at Trapani.

**Æneid, the Fifth.** Almost entirely taken up with Trapani and the neighbourhood. See above, in introduction to Trapani.

**Carthage, connection of Trapani with.** Drepanum was one of the few towns founded by the Carthaginians themselves, and not taken over from their Phœnician kinsmen or the Greeks. It had a short life under them, having only been founded about 260 B.C. by Hamilcar Barca, and falling to the Romans by the cession of Sicily in 241 B.C., though they had been unable to capture it. The harbour had been used as the harbour of Eryx, but during this twenty years it and Lilybæum were the heart of Carthaginian Sicily. See above, under History.

**Catulus, C. Lutatius.** The Roman Consul who won, in 241 B.C., the great sea-fight off the Ægatian Islands which terminated the First Punic War, and, indeed, was the decisive battle of the whole struggle between Rome and Carthage.

**Caves.** See introductory matter, under the remarks on Butler's *Odyssey*.

**Charles of Anjou** was at Trapani when the Crusaders brought back the remains of St. Louis from Africa. Though he was the brother of St. Louis, he wrecked all the Crusader's ships he could, to seize their valuables. He was the King of Sicily, driven out by the rising of the Sicilian Vespers. See General Index.

**Churches.**—*S. Agostino*. Church of the fourteenth century. Once a Templars' church, according to Baedeker.

*Annunziata, SS.* In the Borgo di Trapani, a suburb 3 kils. away on the way to Mount Eryx. A famous medieval church. The sanctuary of the Annunziata has a portal of the fifteenth century. The chapel of the Risen Christ (Cappella del Cristo Risorto) has a sixteenth-century font and an arch by Gagini.

*S. Giacomo*. Contains the celebrated Biblioteca Fardelliana, 24,000 volumes.

*Collegio*. Has pictures by Pietro Novelli and sculptures by Marabitti. Formerly Jesuit; rich marble decorations.

*S. Maria di Gesù*. Contains the famous Della Robbia Madonna attributed to Luca della Robbia himself. One of the best in Sicily.

*S. Maria di Luce*. An early sixteenth-century door.

*S. Michele*. Has many wood-carvings by Trapani artists.

*S. Nicola di Bari*. According to Baedeker, contains some statues of the school of Gagini.

**Cicero** only mentions Drepanum incidentally, Verres having been anticipated by a local rival, Apollonius, the son of Nico, who took the name of Aulus Clodius.

**Colombara**. A rock in the harbour anciently known as Pelias. Fortified and conspicuous.

"The island of Columbara, which lies off, is lovely, while on a spit or island there is a very effective little building like a Greek temple." (Douglas Sladen, *In Sicily*.)

**Crusaders**. Trapani plays its part in the history of the Crusades. Our Edward I. of England was there twice: once sailing from Tunis, where he found St. Louis dead, and once on his way back from his victory of Acre to become King of England.

**Drepanum**. The word is used in two senses—first, to denote the sickle-shaped harbour of the immemorial city of Eryx; second, for the impregnable fortress built by Hamilcar Barca at the end of the sickle. There is a pretty Greek legend that the peninsula was the sickle of the corn-goddess Ceres, left there while she was hunting for the lost Proserpine. Others say that Saturn left the sickle there. But the name is doubtless due to the shape. See introduction to Trapani.

**Fardelliana**. See under Pinacoteca and S. Giacomo.

**Favignana**. The island of this name off Trapani (q.v. in General Index).

**Florio's tunny fisheries**, the most important in Sicily, are situated in the Ægæan Islands (q.v.).

**Gagini**. See under Chur the Annunziata, and S. Nicola di Bari.

**Giudecca**, or Ghetto. The Jews were driven out of Sicily in 1492 by Ferdinand the Catholic. Only a few towns like Trapani and Syracuse have

any traces of them. In the Giudecca at Trapani is a splendid artists' bit, the old towered house called Lo Spedaleto, a most picturesque mixture of fifteenth-century Gothic and Renaissance.

**Homer.** See introduction to Trapani, under Butler's *Authoress of the Odyssey*.

**Levanzo.** The island of this name seen from Trapani belongs to the Egatian group (q. v. in General Index)

**Madonna di Trapani.** See under Churches, Annunziata.



THE SPEDALE IN THE GIUDECCA

**Mail vetture** run to Borgo Annunziata, 35 minutes; Monte S. Giuliano, 3 hours; Paparella, 2 hours; Custonaci, 4½ hours; Castelluzzo, 6 hours; S. Vito lo Capo, 7½ hours; Napola, 1½ hours; Fulgatore, 4½ hours; and Calatafimi, 5 hours.

**Marina.** "The palm-bordered Marina with its avenue of bella sombra trees, and the sunset, and the cape behind, and a fringe of tall feluccas and trampy-looking English, Italian, and Norwegian steamers, is highly picturesque." (Douglas Sladen, *In Sicily*.)

**Odyssey, authoress of.**

**Odyssey written at Trapani.** } See above under Butler.

**Palaces.** See Giudecca.

**Pinacoteca Fardelliana.** The picture-gallery of Trapani. Presented by Giovanni Battista Fardella, who died at Trapani in 1837. It is kept in the Liceo Ximenes. Contains some fourteenth-century work taken from S. Agostino and paintings by various artists, chiefly local.

**Port.** The harbour of Trapani is still one of the best in Sicily, and when the direct railway line is made from Trapani to Palermo, it will doubtless develop immensely at the expense of the port of Palermo, which is unsafe in certain winds. It was the scene of the boat-race in Virgil's Fifth *Æneid*.

**Punic Wars.** For Trapani's part in the First Punic War, see above, under introduction to Trapani.

**Robbia, Luca della.** See under Churches, S. Maria di Gesù.

**Salt-pans.** Between Trapani and Marsala; are a great source of its wealth. They look "like oyster-beds if it were not for limpet-like heaps of salt, some tiled over, some glittering in the sun. In days gone by they were seized from Marsala by Trapani, and their possession is sorely grudged, because it has made Trapani the most prosperous place in Sicily for its size." (Douglas Sladen's *In Sicily*, ii. p. 390.)

**Virgil.** See above, under introduction to Trapani.

**Walls.** Freeman, *Sicily*, vol. i., p. 281, says: "Yet in the walls of modern Trapani, walls now fast perishing, amid a series of patchings of all ages which may rival those of the walls of Rome herself, we may see the jambs of ancient gates, bearing arches of far later date, jambs whose sloping sides seem to carry us to days which we may hope were older than Hamilkar Barka."

**Wine trade.** The wine trade is becoming very important. A great deal of so-called Marsala comes from Trapani.

## THINGS OF TYNDARIS

DIONYSIUS I., the Syracusan, founded Tyndaris 396 B.C. for the 600 exiles of Messene in Old Greece, who came to Sicily after their country had been conquered by Sparta. He called his city Tyndaris, after the Great Twin Brethren of the Peloponnesus, Castor and Pollux, who were the sons of Tyndarus's wife. It soon had 5,000 citizens. When Timoleon came to Sicily Tyndaris voluntarily joined him. In 254 in the First Punic War the Romans won a sea-victory over the Carthaginians off Tyndaris. Sextus Pompeius occupied it 43 B.C., and it afterwards became the seat of a Roman colony. Freeman considers the Roman palæstra at Tyndaris, mentioned by Cicero, to be the finest piece of Roman masonry in the island. It was called Colonia Augusta Tyndaritorum. Pliny describes how half of it fell into the sea, probably from an earthquake. But the itineraries show that it was still a considerable place in the fourth century A.D. The Church of the Madonna del Tindaro is said to occupy the site of a church founded in the fifteenth century.

Tyndaris has two objects of interest—the ancient Greek and Roman city and the superbly situated pilgrimage church of the famous Madonna del Tindaro. So many pilgrims come from America as well as the Old World, that the superior of the Madonna del Tindaro has good accommodation for both gentlemen and ladies if he receives two days' notice—nice rooms, spotlessly clean, and situated right at the top of the promontory. Visitors must stay here. Patti, the nearest town, looks very insanitary, and its chief hotel is swarming with vermin and kept by people who starve foreigners and charge them more highly than the Igiea at Palermo—about the worst-kept inn in Sicily. The municipality of Patti talks speciously, even has a society for encouraging the visits of foreigners, but it is quite powerless to protect them

from the extortions of the inhabitants of this filthy town. There is no reason why visitors should go near the town of Patti. They can get a carriage at the station (bargain necessary), better if the Superior at Tindaro will arrange for this, and drive in an hour along the splendid Messina road, which rivals the Corniche in beauty, to Tindaro. The views of the Lipari Islands, which are quite close and off the promontory of Tyndaris in front, are superb, and the country is rich in vegetation and wild flowers, and the huge river-bed, which makes Patti so malarious, with its fine containing walls, is a striking sight. The ancient city of Tyndaris, of which the remains already excavated are so superb, has a situation even finer than Taormina, for it stands on the top of a glorious promontory jutting out into the sea and going sheer down to it, and has the Lipari Islands—the Æolian Islands of the ancients—including the active volcano Stromboli, right at its base. The neighbouring city of Milazzo is the port for Lipari. The view from the Madonna del Tindaro to Milazzo is inexpressibly lovely with its sweep of precipice and sands and sea, terminating in the sickle-shaped harbour and sea-girt fortress of ancient Mylæ. And though there is no Etna, there is the active volcano of Stromboli, while at the back there is the beautiful Castello della Scala, with its superb garden and the forest and lofty mountains.

**Carthaginians at Tyndaris.** In the First Punic War the Carthaginians got hold of Tyndaris, and when it thought of revolting to the Romans, alarmed by their successes, carried off its chief citizens as hostages. The Roman fleet, under C. Atilius, in the sea-fight off Tyndaris, 257 B.C., won an indecisive victory over the Carthaginians, and after the fall of Panormus, 254 B.C., Tyndaris expelled its Carthaginian garrison and joined the Romans.

**Castello della Scala.** A modernised fifteenth-century building very attractively built, containing a museum with magnificent jewellery, etc., found in the excavations. It belongs to the heirs of the late baron, and its garden has noble palms and camellias, the latter almost unequalled in the open air. There is a fine piece of forest belonging to the castle.

**Caves.** Baedeker mentions: "Below the extremity of Capo Tindaro is the Stalactite Grotta of Fata Donnavilla, popularly supposed to be haunted by a fairy, who kidnaps brides on their wedding night, and to be identical with the Fata (fairy) Morgana. The curious may reach the entrance by being lowered down the cliff with ropes." And Murray mentions another, the Grotta di Minichello, which can only be visited by boat.

**Cicero** has a good deal to say about Tyndaris. In his *Verres* he calls Tyndaris "*nobilissimam civitatem*," and describes the torturing of a man called Sopater in order to make the Senate of Tyndaris surrender the famous statue of Mercury restored to the city by Scipio Africanus after he had taken Carthage. He had Sopater, the chief magistrate of the city, stripped naked and bound to the statue of Caius Marcellus, a family whose memory he lost no opportunity of insulting, till the syndic consented to give up the statue mentioned as standing in the gymnasium. (See below, under Mercury.)

**Coins.** There is a beautiful coin of Tyndaris—bearing the head of Helen of Troy, the sister of Castor and Pollux. It is inscribed "Tyndaris," the name she often bears in the poets, and has the star of the constellation Gemini, the "*frates Helenæ lucida sidera*" of Horace; the bronze coins have Castor on horseback for their reverse. Other coins have both Castor and Pollux on horseback with the epithet Soteres. The later Greek coins and the Roman continued to use the Dioscuri as the emblem of the city.

**Covered way.** Freeman (vol. 1., p. 154) says: "Under the shadow of the Acropolis a covered way led up to one of the gates of the town."

**Cybele, Temple of.** Said to have stood on the site of the Madonna del Tindaro. Freeman suggests that the temple may have belonged to Castor and Pollux, the patron deities, who appear on all the coins of Tyndaris.

**Excavations.** There is not much excavation going on now, but the excavations already made have yielded unusually fine results, for, besides the objects from Tyndaris in the museums at Palermo and the Castello della Scala, a great deal of the magnificent wall of the city has been exhumed, with a tower, many tombs, the fragments of a temple near the convent, the site of the Temple of Jupiter, the great Greek theatre, a Roman house with mosaic pavements, and the Roman palæstra, which Freeman considers the finest piece of Roman masonry in Sicily. See under these headings.

**Gates.** The site of at least two of the gates can be told. One stands plain to all men on the ancient street which leads into the city from the mainland. The other is at the far end of the city, between the Valle del Olmo and the Pizzo di Sernicruà.

**Ginnasio Romano.** The most perfect of the ancient buildings. It consists of three naves terminating in apses and adorned with columns and pilasters. Freeman says: "The Roman has nowhere left a worthier monument of the building art than the bold and massive arches of the building known as the gymnasium. The local antiquarian mentions that it was the basilica of the city."

"Earlier Sicilian antiquaries, *e.g.* Francisco Ferrara, called this building



THE ROMAN BASILICA OR PALÆSTRA



'il Ginnasio.' Serradifalco, *Antichità di Sicilia*, v. 55, is more cautious. In exploring the site I was struck by the fact that this fine building with its archways and triple gangway lies on a line of cross wall, which apparently represents the barrier between the Agora and the Akropolis of Tyndaris. It looks as if, in part at least, it had served as a stately portal between the two—a Temple Bar of Roman Tyndaris." (Freeman, iv. 155.)

**Harbour.** We know that Tyndaris had a harbour, and on the seaward side of the city there are traces of walls a considerable way down the slope. Freeman sees traces of it in the extraordinary deep pool at the foot of the rock on which the city stands, separated by a stretch of land from the sea. "There is also a sandy tongue running eastward from the northern promontory, which probably formed an arm of the original haven, now, except for a few pools and shallows, entirely silted up. The access to the city above from the harbour must always have been tedious, as the site can only be approached from the seaside by a path which zigzags up a steep ascent of 600 feet. On the eastern side, where the wall is now very imperfectly preserved and the cliffs are steepest, must have taken place the catastrophe described by Pliny (ii. 92), but his statement that half Tyndaris was swallowed up by the sea is obviously an exaggeration. From the line of the existing fragments of wall, it is evident that no very considerable part of the ancient site can have been carried away by landslips. It is possible, however, that part of the sandy flats and shallows below were covered at one time by a lower town, which was invaded by the sea." (Freeman, vol. iv., p. 154.)

**Helen of Troy.** The head generally used on the coins of Tyndaris is that of the heroine of Tyndaris, *i.e.* Helen. See below, Tyndaris.

**Landslip.** Pliny (Book II., chap. xxii. 94) says, in Sicily also the half of the city of Tyndaris has been absorbed by the sea. But later critics point out that most of the Greek wall can be traced, so that only a small portion of the city could have fallen. Freeman suggests there may have been a lower city (see Harbour) by the sea, as there is at Cefalù, and that this has all been swallowed up. The truth of this could probably be tested by excavating the sand at the foot of the rock. There is no trace of the land-slide, the precipice is uncommonly clean and sheer.

**Lipari Islands,** including Stromboli, which is a volcano constantly in eruption, are more clearly seen from Tyndaris than anywhere.

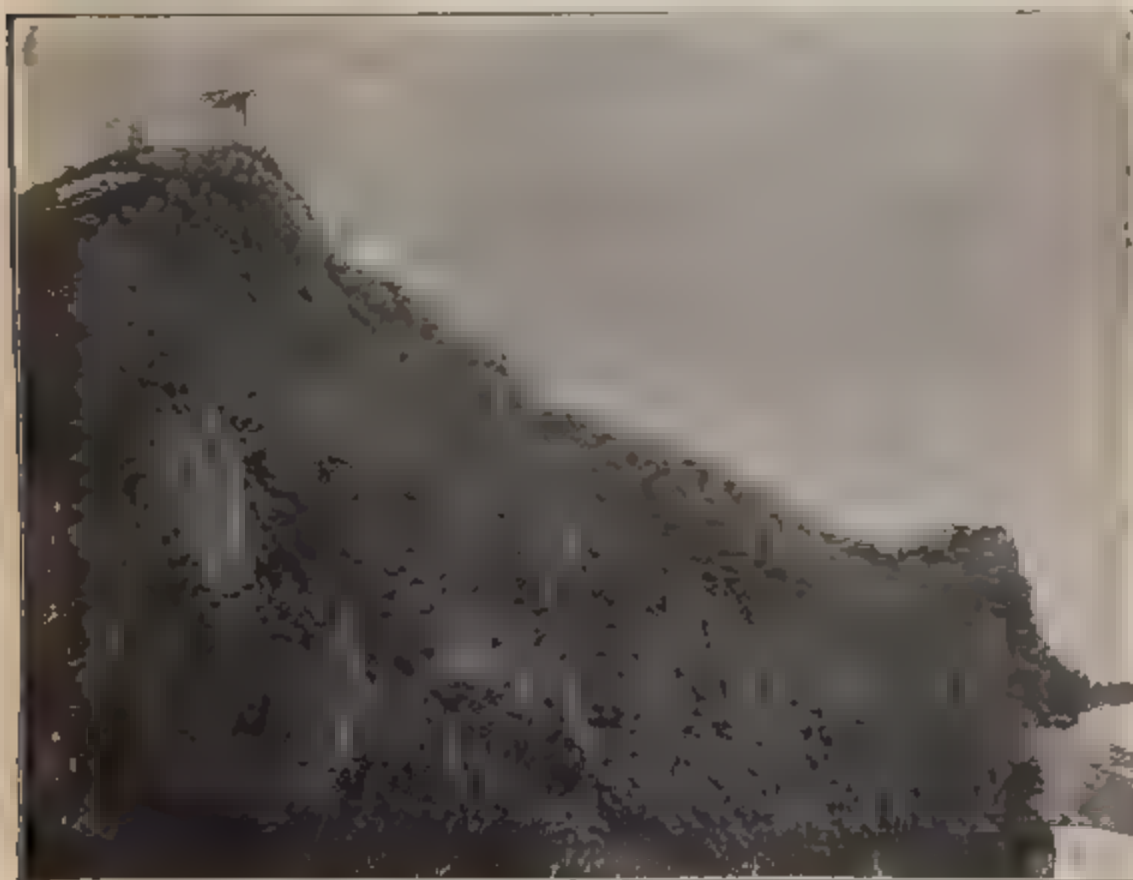
**Madonna del Tindaro.** The sanctuary of the Madonna del Tindaro stands on the finest site in Sicily, on the top of a precipice going down sheer 600 feet to the sea, overlooking seaward the beautiful Æolian Islands of the ancients with the active volcano of Stromboli and the noble sickle-shaped harbour of Milazzo, with the waters on which Duilius and Agrippa won their great sea-fights; and commanding a view landwards of Etna rising above the forests and peaks of the Nebrodian chain. Here in the ancient Acropolis of Tyndaris, on the site of a heathen temple, there has for centuries stood the sanctuary of the miraculous Madonna of Tyndaris. The priests themselves claim 400 years; and there is an illusion to it in the report of the visit of Don Giovanni di Arnedo in 1552. He says that the sanctuary in his time was decaying with age and almost abandoned; but the Bishop Sebastiani of Patti (1549 to 1568) rebuilt the church and beautified the sanctuary with the necessary decorations. In his time the sanctuary was managed by two priests who lived in common on the offerings of the faithful who visited it.

Vincenzo Napoli left 20,000 lire for the endowment of the sanctuary.

The sacred image is black, and attracts many foreigners from all parts of the

world, and the Superior, as I have said, will, at two days' notice, take in boarders, male or female, whether they are pilgrims to the shrine or the ruins.

**Museum.** The museum, which contains the splendid jewellery and other objects, including a Roman eagle, which have not been sent to Palermo, is in the Castello della Scala, belonging to the heirs of the late baron, who took his title from the Scala del Tindaro. He was a well-known politician



CONVENT OF THE MADONNA DEL TINDARO

**Palace of Prince Bartolomeo.** There are considerable remains of this, built in 1380. He was a brother of King Martin the First.

**Mercury.** Freeman, vol. iv, p. 155, says:—

"Its great art treasure, a statue of Hermes, formerly carried off by the Carthaginians and restored by Scipio Africanus in return for naval assistance rendered to him, was seized by Verres."

And Cicero (*Verres*, V. xxxix.) says —

"What! Did you take away from the people of Tyndaris an image of Mercury, most beautifully made, and placed there by the beneficence of the same Scipio? And how? O ye immortal gods! How audaciously, how infamously, how shamelessly did you do so! You have lately, O judges, heard the deputies from Tyndaris, most honourable men, and the chief men of that city, say that the Mercury, which in their sacred anniversaries was worshipped among them with the extremest religious reverence, which Publius Africanus, after he had taken Carthage, had given to the Tyndaritans, not only as a monument of his victory, but as a memorial and evidence of

their loyalty to and alliance with the Roman people, had been taken away by the violence and wickedness and arbitrary power of this man; who, when he first came to their city, in a moment, as if it were not only a becoming, but an indispensable thing to be done,—as if the Senate had ordered it and the Roman people had sanctioned it,—in a moment, I say, ordered them to take the statue down and to transport it to Messina.”

The mention that this statue stood in the ginnasio is the principal reason why antiquaries have identified the building now so known with this name.

**Mosaics.** There are good mosaic floors in a Roman house at the back of the Palæstra.

**Palæstra.** See Ginnasio.

**Rampolla del Tindaro.** Cardinal Rampolla, a Papal secretary under Leo XIII., is a Sicilian from this district. See General Index.

**Romans at Tyndaris.** Tyndaris under the Romans, for whom its citizens expelled the Carthaginians (q.v.), 254 B.C., was a flourishing city. “Cicero calls it nobilissima civitas, and we learn from him that the inhabitants have displayed their zeal and fidelity towards the Romans upon many occasions. Among others they supplied naval forces to the Younger Africanus, for which he requited them by restoring the statue of Mercury carried off by the Carthaginians, an object of great veneration in the city till it was carried off by Verres.” (Sir W. Smith.) It suffered severely under Verres. See under Cicero, Sopater, Mercury, etc. Augustus planted a Roman colony here, 21 B.C. Tyndaris had been one of the strongholds of Sextus Pompeius. There is a magnificent Roman building claimed variously as a palæstra or a basilica, besides a Romanised Greek theatre, some Roman mosaic floors, etc., at Tyndaris. Various fine Roman statues have been discovered there, but are now in the Museum at Palermo.

**Saracen buildings.** Doctor G. Battista, of Patti, nephew of the late baron, has found a number of Saracenic buildings at the back of the Castello della Scala.

**Temples.** Local antiquaries believe that there was a great temple of Jupiter on the small, low, isolated rock at the Patti end of the promontory. The remains of a temple have been excavated half-way between the gymnasium and the Valle del Olmo. There are the remains of another in the field below the sanctuary, but quite inconsiderable.

**Theatre, the Græco-Roman.** Built in the ordinary Greek fashion in horseshoe-shaped hollow in a hill. The remains are very considerable as well as picturesque. There are nine blocks of seats with 27 rows in each. The diameter of the theatre is a little over 200 feet; and of the orchestra a little under 80. Several fine statues were found in it which are now in the Museum at Palermo. As at Syracuse, there are considerable remains of Greek stage adapted by the Romans, though not so perfect as Palazzolo.

“Of the scena and postscenium the substructions alone remain. The proscenium, which was of brickwork, was of very large size—another Roman feature. There can be little doubt that a theatre existed on this spot in the Greek days of Tyndaris, but the extant remains indicate that the Romans altered and perhaps enlarged the structure to suit their own views.” (Murray.)

The guide of the Fratelli Treves gives its proofs of its Greek origin clearly. The theatre of Tyndaris must rank next to those of Syracuse and Segesta on account of its size.

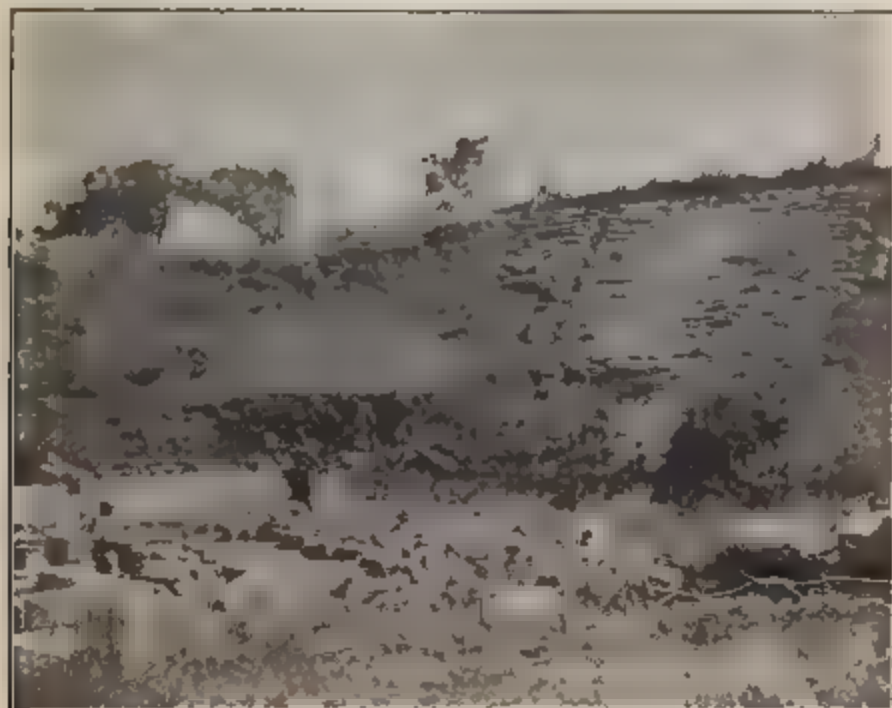
**Tombs.** There are plenty of fine and interesting tombs of various epochs outside the walls near the principal gateway

**Towers.** The walls of Tyndaris are studded at intervals with low square towers of fine uncemented masonry.

**Treasure.** Many beautiful and invaluable objects of gold, etc., have been found at Tyndaris.

**Tyndaris** The name of Helen of Troy, whose head appears on the coins (q.v.) of the city of Tyndaris.

**Verres.** Tyndaris was severely handled by Verres. He tied its chief magistrate Sopater to the statue of one of the Marcelli whom he loathed so as protectors of the natives, until the Senate agreed to give up the beautiful and sacred image of Mercury restored to the city by the Younger Africanus. And he made them vote the money for sending it to Messana at the public expense.

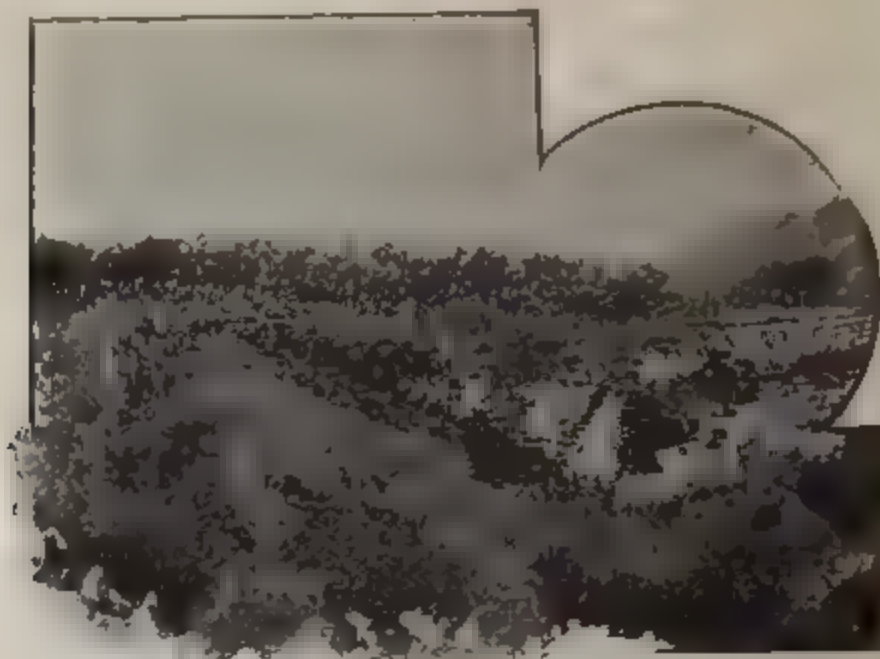


REMAINS OF THE GRECO-ROMAN THEATRE

**Walls.** The walls of Tyndaris are the finest Greek walls in Sicily. They are built of large particularly well-cut rectangular blocks of a fine hard stone, and their Greek origin is shown by their perfect closeness without the use of cement. Traces of them run all round the top of the promontory, except one place on the seaside, where they run lower down the slope. Freeman was so struck with their masonry that he says "There the fortifier of Lipolai again fenced in a height with all the engineering skill of his age. And a large part of his work still abides to speak for itself. Two steep and lofty spurs jutting out towards the sea were not taken within the fortified circuit. On the seaward side, where only a broad beach lies between the water and the foot of the hill, the wall may be traced, though only in slight remains, at a point a considerable way down the slope. On the landward side, where the hill is

## 578 SICILY THE NEW WINTER RESORT

steeper a much larger part of the wall may be followed along the edge of the rocky cliffs. . . . The wall, strengthened by square towers at regular intervals, built of uncemented rectangular blocks, is fully worthy of the great military inventor of his day. The strong city above had its haven below, well sheltered by one of the seaward spurs of the height on which it stands. The wall follows the shape of the land. There is a magnificent stretch of it near the principal gateway.



TYNDARIS—THE ANCIENT GREEN WALLS

## PART III

# THE ELENCO

A GUIDE TO THE RAILWAY SYSTEM OF SICILY, SHOWING UNDER THE HEADING OF EACH STATION THE MONUMENTS SERVED BY IT EITHER DIRECTLY OR BY A MAIL-VETTURA (DILIGENCE) RUNNING FROM THE STATION

### PALERMO

#### **I. The quarter between the Corso Vittorio Emmanuele and the south wall of the city, Corso Tukery, the Via Macqueda, and the Piazza Indipendenza**

**I.** The Cappella Reale, or Palatina. A.D. 1132. In the Royal Palace. The most beautiful chapel in the world, and the finest mosaics.

**II.** The Royal Palace, containing state rooms, the Norman room same date as chapel, and the Norman Torre di Ninfa, with observatory.

**III.** The Porta Nuova. Striking Spanish gateway adjoining the Palace.

**IV.** Subterranean passage, of Roman origin, leading from the Palace towards the Cathedral. Keys at Museum.

**V.** Marble monument to Philip IV., 1661. Statue altered to Philip V. In front of Palace.

**VI.** Villa of Duke of Orleans (Parco d'Aumale). Behind the Palace. Ancient garden and views of Monreale. Sunken lemon grove. In Fossa della Garofala, ancient bed of harbour.

**VII.** Traces of sea also on rocks of S. Giovanni degli Eremiti, twelfth century. Remains of mosque, loveliest cloister in Palermo. In Via Benedettini, near Palace.

**VIII.** Porta Mazzara. Elegant fragment of wall and Arabo-Norman gate. Just beyond the Eremiti.

**IX.** Cappella del Solidad. Opposite Palace. Interesting and picturesque. Contains the miraculous image carried in the procession of the Pietà.

**X.** The Palazzo Sclafani. A few doors from the Solidad. Contains famous fifteenth-century Flemish fresco, "The Triumph of Death." Rich Sicilian-Gothic mouldings on south and east sides. Keys at the Martorana.

**XI.** The Palazzo S. Ninfa. Sixteenth century. Fine cortile, with St. George fountain. In the Corso.

**XII.** Church of SS. Salvatore. Eighteenth century. In the Corso.

**XIII.** Sicilian-Gothic façade of Convent of SS. Salvatore in the Via Protonotaro.

**XIV.** In the Piazza Bologni. Palazzo Villafranca, where Garibaldi rested.



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XV. Bronze statue of Charles V. by Li-Volsi. In Piazza Bologni.

XVI. Palazzo Raffadale, or Speciale. In Via S. Chiara, leading from Piazza Bologni. Late Gothic windows.

XVII. Church of S. Chiara. Quaint façade, Pietà by P. Novelli.

XVIII. Palazzo Conte Federigo. Twelfth and fourteenth centuries. In Vicolo Federigo below Palazzo Sclafani.

XIX. Fourteenth-century tower of S. Nicolò all' Albergheria, in street of same name. Fine tower and other Gothic remains.

XX. Via Albergheria and Via Porta di Castro. Typical old Palermo streets, full of the life of the people.

XXI. Piazza del Carmine. Church of 1626. Noticeable dome. Works of Gagini, Novelli, and Tommaso de Vigilia.

XXII. Porta S. Agata. Near the Carmine. Beautiful old Gothic gate with long stretch of the medieval city wall. A good place to kodak the rope spinners.

XXIII. The Casa Professa, Jesuit church, seventeenth century. Rich coloured marbles. Pictures of Novelli.

XXIV. Biblioteca Comunale. Library of 150,000 volumes in picturesque cloister of S. Michele Arcangelo. Behind the Casa Professa.

XXV. Christian catacombs underneath the church of S. Michele Arcangelo.

XXVI. Interesting fragment and turret of the old wall (showing the line of the ancient harbour). Between S. Michele Arcangelo and queer old church of S. Crispino, which has a good picture.

XXVII. SS. Quaranta Martiri. In piazza off the Via Macqueda, behind the Casa Professa. Fine Gothic tower and remains of elegant Gothic cloister.

XXVIII. The University, Via Macqueda. In the convent of S. Giuseppe at the Quattro Canti. Interesting museum of geology, zoology, etc.

### II. Section between the Marina and the Via Macqueda, the Villa Giulia and the Corso

XXIX. S. Nicola di Tolentino. In Via Macqueda, almost opposite University. Best church for the Sepolcri of Holy Thursday. Four pictures by Novelli.

XXX. Municipio. Seat of the Mayor. Formerly the Palazzo Marchesi. On the Piazza Pretoria in the Via Macqueda.

XXXI. The Fountain of the Piazza Pretoria. Very large and ornate. Marble fountain of the sixteenth century.

XXXII. S. Caterina. On the Piazza Pretoria. Baroque church, with extravagantly rich marbles and a fine Vandyck.

XXXIII. Teatro Bellini. On Piazza Bellini, behind S. Caterina. One of the leading theatres.

XXXIV. The Martorana (S. Maria del Ammiraglio). On Piazza Bellini. Founded in 1143 by King Roger's Admiral, George of Antioch. Mosaics of the same period as the Cappella Reale. Antique wooden door of Arabic workmanship. Lapis-lazuli altar. Fourteenth-century tower. Arabic inscriptions.

XXXV. Church of the monastery of S. Rosalia. Frescoes by Martorana.

XXXVI. S. Cataldo. In same enclosure as the Martorana. Built in 1181 by the Admiral Majone de Bari in the form of a mosque. A marvel of elegance.

XXXVII. Via Calderai. Street of the working coppersmiths. Off Via Macqueda, behind the Martorana.

XXXVIII. Porta S. Antonino. End of the Via Macqueda. The Ferrovia Centrale, the principal railway stat., lies between it and the Porta Garibaldi.

XXXIX. Palazzo Aiutamicristo. Built in 1490. Imposing Gothic façade, much damaged. To see the exquisite cortile, which should be compared with the Bargello at Florence, take the entrance nearest the Porta Garibaldi.

XL. Piazza della Rivoluzione. Adjoins the Via Garibaldi and the Via Cintorinai. Contains the fountain with the popular statue called the Genius of Palermo.

XLI. Palazzo Trigona. On the Piazza della Rivoluzione. A picturesque semi-Gothic palace, with one of the best street shrines of Palermo on its corner.

XLII. Piazza S. Croce de' Vespri. Connected with the Via Cintorinai by the Piazza Aragona. Has a cross (a copy) to mark the spot where the French were buried after the massacre. Close by the old house, with a column in the outside corner, is attributed to Jean de Saint-Remy, the French Justiciar, whose oppressions caused the massacre. The splendid baroque palace of Prince Gangi is on this piazza.

XLIII. Palazzo Cattolica. Partly occupied by Wedekind's Bank. The most superb modern Renaissance cortile in Palermo. Almost opposite the Via Cintorinai. There are some Gothic details on a house almost opposite.

XLIV. S. Francesco d' Assisi (S. Francesco dei Chiodari). On the Via Cintorinai, near the Corso. Rebuilt in 1254. Notice beautiful west portal and rose-window. Built by the Chiaramonti in 1302. The interior has stucco statues by Serpotta, and work by the celebrated Laurana. Pictures by Novelli. Interior full of things to see. This church has two cloisters, one green and charming. Entrance a long way from the church.

XLV. Oratory of S. Lorenzo. Adjoins S. Francesco on north side. Founded in 1564. Fine reliefs in stucco by Serpotta.

XLVI. S. Maria della Grazie (S.M. delle Ree Pentite). In the Via Divisi, between S. Francesco and the Piazza Marina. Very elegant late Gothic church, with beautiful windows. This part of Palermo is full of fine old palaces occupied by poor people.

XLVII. Piazza Marina. Contains the Giardini Garibaldi, standing on the site of the dried-up basin of the old harbour, once used for tournaments, fairs, and the *auto-da-fé* of the Inquisition. Round it are the palaces of the Inquisition and S. Cataldo; the church of S. Antonio Abate and the Hotel de France, which is the oldest in Palermo, and dates from the English occupation, and the fountain of Garraffello.

XLVIII. Palace of the Inquisition (called also Palazzo Chiaramonte, Palazzo Tribunale, La Dogana, and Lo Steri). The finest palace in Palermo. Founded by the Arab Emirs, rebuilt in 1307 by Manfred Chiaramonte. Contains the celebrated painted roof of 1380, which is in the style of the Bayeux tapestry, and gives court life of the fourteenth century. Contains also the richest Norman-Gothic windows in Sicily, and many other Gothic windows and arches. Superb view from the roof. Built by the Chiaramonti when aspiring to the throne of Sicily.

XLIX. S. Antonio Abate. Built by the Chiaramonti, connected with the above palace. Wonderfully elegant Norman-Gothic chapel, but ruinous.

L. Palazzo S. Cataldo. The side towards the Piazza Marina is in the Sicilian-Gothic style. A beautiful Renaissance palace.

LI. S. Maria dei Miracoli. Elegant Renaissance sixteenth-century church at south-west corner of Piazza Marina.

LII. La Gancia (S. Maria dei Angeli). In the Via Alloro, south of the Piazza Marina. Built in 1430. The people's church. Has a fine but spoiled cloister. As the chief Franciscan church, is full of ancient tombs. Contains fine paintings and the exquisite Annunciation of Gagini. Under the Gancia is the Bucca della Salvezza, connected with the escape of the two insurgents of 1860.

LIII. Palazzo Abatelli. Church and convent of La Pietà. Superb Gothic tower and façade of the fifteenth century. Interior spoiled by the nuns.

LIV. Palazzo Bentinck. In the Via Torremuzza, near the bottom of the Via Alloro. Residence of Lord William Bentinck when he administered Sicily.

LV. Piazza dell Kalsa. Between the Via Torremuzza and the Porta dei Greci. In Saracen times a quarter of Palermo was called the Khalesa. It is one of the lowest quarters now.

LVI. Porta dei Greci. Leading from the Kalsa to the Marina. Built in 1553. An imposing piece of architecture.

LVII. Palazzo Baucina. This magnificent palace, belonging to Prince Baucina, is on the Foro Italico, adjoining the Porta Greca, and contains a superb ballroom copied from the Royal Palace. The palace where Nelson stayed with the Hamiltons stood on part of the site of it.

LVIII. The Flora, or Villa Giulia. Separated from the Palazzo Baucina by the Via Lincoln. The chief public garden of Palermo, laid out on the site of the garden of the Palace of the Inquisition (Palazzo Chiaramonte) in 1777. A typical Southern garden. Contains the melodramatic statue of the brothers Canaris, the Fountain of Marabitti, with the Genius of Palermo, and the celebrated Trinacria, which he designed for the arms of Sicily. Also an open-air Valhalla of famous Sicilians.

LIX. Botanical Gardens. Adjoining the Villa Giulia. Separate entrance from Via Lincoln. Founded in 1785. Subtropical garden, containing glorious bamboos, palms, yuccas, euphorbias, aloes, bougainvilleas, etc. The gardeners are allowed to sell cuttings of anything.

LX. Church of the Magione. Founded 1150. Cloister, tombs of the Teutonic knights. Valuable fifteenth-century Flemish picture. In the Piazza Magione.

LXI. Church of S. Maria dello Spasimo. Renaissance, ruined, magnificent arch. Near the Magione.

LXII. Church of S. Maria della Vittoria, near the Spasimo. Contains the door burnt open by Robert Guiscard when he entered the city.

LXIII. The Marina, or Foro Italico. Runs from the Villa Giulia to the Porta Felice, at the bottom of the Corso. Has most beautiful bay-view in Europe. The favourite drive and lounge of Palermitans on warm nights.

LXIV. The Palazzo Butera, or Trabia. A vast palace belonging to the prince of that name. Adjoins the Porta Felice, and faces bay. South part of it used as Hotel Trinacria. Can only be visited by friends. A typical palace of a Sicilian grand seigneur.

LXV. Mura dei Cattivi. The raised promenade between the Marina and the Trabia Palace. So called because widowers are supposed to walk there.

LXVI. Porta Felice. Joins bottom of Corso to the Marina. A showy seventeenth-century gate. It has no top, because otherwise the enormously high car of S. Rosalia could not pass through it.

LXVII. Piazza di S. Spirito. Contains a beautiful fountain of sculpture mixed with verdure.

LXVIII. The House of the Moor. Overlooks the Piazza of S. Spirito. May be distinguished by the black marble head.

LIX. Church of S. Giovanni dei Napolitani. Sixteenth century. Near the Piazza Marina.

### III. Section of the city between the sea, the Via Macqueda, the Corso, and the Giardino Inglese

I. S. Maria alla Catena. Renaissance-Gothic. The beautiful porch is a gem of architecture. Near the Cala.

II. S. Maria di Porto Salvo. Sixteenth century. Corso, near the Bourse.

III. S. Maria la Nuova. Sixteenth century. Built 1520. Charming porch like S. Maria alla Catena. At the top of the Fonderia.

IV. The Bourse (Palazzo delle Finanze). In the Corso, opposite Piazza Marina.

V. Cala. Last remains of the ancient harbour of Panormus. Near the bottom of the Corso.

VI. Church of S. Antonio, Via Roma. Same style as the Martorana, but restored.

VII. In street opposite side of Via Roma, in first palace of left is a beautiful sixteenth-century tiled alcove picture after Botticelli.

VIII. Norman house of the fourteenth century. Eight very rich windows in the Salita Sant' Antonio, behind S. Matteo.

IX. Church of S. Matteo. Eighteenth century. In the Corso. Stucco statuary by Serpotta and pictures by Novelli.

X. Ch. delle Vergine. Frescoes. In the Piazza, near the above.

XI. The Piazza Nuova (Old Market). Very picturesque. Between the Via Macqueda and Via Roma.

XII. Palazzo Pietratagliata. Square Norman tower and Gothic windows. The oldest palace in Palermo. In Via S. Basilio, near S. Domenico.

XIII. Two other houses with Gothic windows in Via S. Basilio.

XIV. Church of S. Domenico, eighteenth century. The Pantheon of Sicily. Piazza of S. Domenico is one of the centres of Palermo.

XV. Monument to the Immacolata. In the Piazza S. Domenico.

XVI. The Argenteria. Street of the Silversmiths, with oldest shops in Palermo; lies between S. Domenico and the Piazza Garraffello.

XVII. The Fountain of Garraffello stood formerly in the Piazza Garraffello at the end of Via Cassari. The old Mazzarino Palace, where the cardinal was born, is here.

XVIII. S. Eulalia dei Catalani. Picturesque Spanish-Renaissance front in the Via Cassari.

XIX. Piazza del Garraffo. Opposite S. Eulalia. The fountain has another Genius of Palermo.

XX. Oratory del Rosario di S. Domenico, with stuccoes of Serpotta and pictures by Vandyck, Novelli, and Luca Giordano. Behind S. Domenico.

XXI. Cloister of S. Domenico. Fourteenth-century Sicilian-Gothic. Is entered by arch just beyond the Oratory of S. Rosario.

XXII. Church of the Valverde, eighteenth century. On the Via Bambinai.

XXIII. Church of S. Cita, on the Via Bambinai. Contains the finest sculpture in Sicily by Gagini.

XXIV. Oratory del Rosario di S. Cita. Stucco reliefs by Serpotta. Picture by Carlo Maratta.

XXV. Church of the Annunziata. Via Bambinai. Inside the Conservatoire. Renaissance-Gothic. Elegant interior. Roof painted by Tommaso di Vigilia.

XXVI. Church of S. Giorgio-Genovese. In Via Bambinai, near Porta S. Giorgio. Most elegant Renaissance. Pictures by Palma Giovanni and Paladino.

XXVII. Palazzo Whitaker. Via Cavour, above Porta S. Giorgio. In the Venetian style. Finest modern palace in Palermo. A fine specimen of the Arabic water-tower, loaded with maidenhair, is almost opposite the Palazzo Whitaker.

XXVIII. City wall. Fine fragment in Via Cavour, above Palazzo Whitaker.

XXIX. Museum. Two exquisite cortili and superb collection of Greek antiquities. In the Piazza Olivella, off the Via Cavour and the Via Macqueda.

XXX. Church of the Olivella. Adjoining the Museum. Superb picture by Lorenzo di Credi. Jewelled shrine.

XXXI. Oratory of the Filippini. Adjoining the Olivella.

XXXII. Oratory of S. Caterina all' Olivella.

XXXIII. Palazzo Monteleone. Vast sixteenth-century palace belonging to the descendants of Cortez. Enclosing lemon garden of two acres.

XXXIV. Greek church for the people of one of the fifteenth-century Albanian colonies. Near the back entrance of the Palazzo Monteleone.

XXXV. Church of Piedigrotta. Between Piazza del Castello and Cala. Sixteenth century. Very curious.

XXXVI. The Castellammare. Remains of fortress destroyed in 1850. It has a curious loggia overlooking the Cala.

XXXVII. Anglican church. In the Via Stabile.

XXXVIII. Hotel des Palmes. Formerly the principal hotel. In Via Stabile, opposite the English church.

XXXIX. Politeama. An opera-house in polychrome, Pompeian-Greek style. On the Piazza del Castelnuovo.

XL. The passeggiata. The favourite drive of Palermitans is between the Piazza del Castelnuovo and the Giardino Inglese.

XLI. The fifteenth-century Palazzo Cifuentes. Now an orphanage. Near the Giardino Inglese.

#### **IV. Section between the Piazza Ucciardone and Monte Pellegrino.**

I. The prisons. Built in 1834. Between the Giardino Inglese and the Molo.

II. Palazzo di Gregorio. On the Molo. Occupied by Nelson. Has medieval remains in its vast lemon garden.

III. Arsenal on the Molo. Built 1621.

IV. Hotel Igia. At Acquasanta. With gardens running down to the sea and splendid view of the bay. Inaugurated by M. Ritz.

V. Villa Belmonte. Near the Hotel Igia. Magnificent gardens and stately palace.

VI. Favorita. Royal Villa under Monte Pellegrino. Chinese pavilion.

VII. Monte Pellegrino. Shrine of S. Rosalia in cave. Temple-like ruin of sixteenth-century church. Colossal statue of saint.

#### V. Section between the Via Macqueda, the Olivuzza, the Corso, the Via Lolli

I. The Cathedral. Tombs of the Norman kings. Works by Gagini, Laurana, Quartararo, and Novelli.

II. Archbishop's Palace. Gothic windows and superb tower. In Via Bonella, opposite Cathedral.

III. Church of the Maddalena. Norman of twelfth century. In the Carabinieri Barracks adjoining the Archbishop's Palace.

IV. Church of the Ospedale dei Sacerdoti. Stucco reliefs by Serpotta and beautiful Renaissance entrance.

V. Church of the Incoronata. Twelfth century. Behind the west end of the Cathedral.

VI. Church of S. Cristina La Vetera. Small Greek-cross Norman church of twelfth century, disfigured with plaster.

VII. Church of S. Maria di Oliveto. Behind the Cathedral. Frescoes by Novelli.

VIII. Fragments of the Phoenician wall of Palermo in the Via Candelai.

IX. Church of S. Agata La Guilla. Fifteenth-century façade. In street of same name.

X. S. Maria del Cancelliere. Sixteenth-century door. Frescoes by Novelli. Picturesque interior. At back of the Biblioteca Nazionale.

XI. Church of the Monastero delle Vergine. Elegant coloured dome. Frescoes. Near the back of the Biblioteca Nazionale.

XII. Biblioteca Nazionale. In the former Jesuit Collegio in the Corso. Very fine cloister.

XIII. Palazzo Geraci. A very fine palace near the Biblioteca Nazionale. On the Corso, now the Nuovo Casino Club.

XIV. Palazzo Belmonte. Now Palazzo Riso. Very fine palace by Marvuglia. Opposite Reber's Library.

XV. Via del Celso. Near the Via Macqueda. Contains two Gothic palaces.

XVI. S. Agostino. In Via S. Agostino. Beautiful portal and rose-window, fourteenth century. Elegant Renaissance side door. Fine stucco-work of Serpotta inside.

XVII. Mercato Aragonese. In Via S. Agostino.

XVIII. S. Marco. Sixteenth-century church of the Venetians. In Via S. Agostino, near the Mercato Aragonese.

XIX. Hospital of the Conception. By the Porta Carini. Contains the clinical school of the University. A church with rich marbles. Fifteenth-century tower, with city wall and the splendid stretch of the old fortifications seen from the Teatro Massimo.



XX. SS. Giovanni e Giacomo. Sixteenth-century church. Near Porta Carini.

XXI. Teatro Massimo. Largest opera-house in the world. In the Via Macqueda, just outside city walls.

XXII. Bastions of the city. Some fine pieces in the Corso Alberto Amadeo, near the Porta d'Ossuna.

XXIII. Catacombs. Near Porta d'Ossuna. Closed.

## VI. Environs of Palermo.

I. ZISA. Arabo-Norman palace built by William I. Superb Saracenic hall with mosaics. Go up Via d' Ossuna.

II. Chapel of the Zisa. Adjoining, has remains of a Saracenic roof.

III. Villa Florio. Near the Zisa. Includes the Villa Butera, with the furniture of Maria Carolina's time unchanged. Splendid palm garden.

IV. Villa Serradifalco. Next to Villa Florio. Splendid garden.

V. Malfitano. Opposite the Serradifalco Villa. Residence of J. J. S. Whitaker, Esq. Finest modern villa in Palermo. Has a famous museum.

VI. Cappuccini Convent. Catacombs full of mummies. In Via Pindemonte, off road to Monreale.

VII. La Cuba. Arabo-Norman palace built by William II. Curious Arabic inscriptions. On road to Monreale.

VIII. La Cubola. Twelfth-century Arabo-Norman pavilion in the garden which belonged to La Cuba. In the Fondo Napoli. On road to Monreale, opposite side, higher up.

IX. Villa Tasca. Superb ornamental garden of palms, etc., on road to Monreale above the Cuba. One of the finest in Europe.

### X. MONREALE.

(1) Cathedral, twelfth century. Glorious mosaics. Tombs of kings. Go by electric tramway.

(2) Cloister. One of the finest in the world. Behind the cathedral.

(3) Benedictine monastery. Beautiful ruins of the tabulario. Behind the cloister. Picture by Novelli.

(4) Conca d' Oro, the valley full of lemon groves which runs past Monreale.

(5) Castel of S. Benedetto, called Castellaccio, on mountain just above Monreale.

XI. S. Martino della Scala. Above Monreale; 12 kils. from Palermo. Vast seventeenth-century monastery, now an agricultural institute. Pictures by Novelli.

XII. Arabo-Norman Palace of Mimmerno. In the Fondo di Cara. Same date as the Zisa. Superb view of Palermo. At Altarello 3 kils. from Palermo.

XIII. BAIDA. Six kils. from Palermo. Splendid fourteenth-century church and cloister of S. Giovanni. Fine views.

XIV. BOCCAFALCONE. On road to Baida. The most picturesque village near Palermo.

XV. PARCO. Village opposite Monreale, in the Conca d' Oro. Fourteenth-century bas-relief in church. One of the finest views in Sicily.

XVI. **PIANA DEI GRECI.** Twenty-four kils. from Palermo. Fifteenth-century Albanian colony. On festa days the inhabitants still wear the Greek (Albanian) costume.

(1) Church of S. Demetrio. Frescoes of Pietro Novelli.

(2) Chiesa dei Cappuccini. Frescoes of Pietro Novelli.

(3) Chiesa di S. Antonio. Frescoes of Pietro Novelli.

XVII. Church of the Vespers. Called also S. Spirito and S. Orsola. The cemetery of Palermo. Scene of the Sicilian Vespers. Outside Porta S. Agata.

XVIII. Torre della Guadagna, or Torre dei Diavoli. Fourteenth-century fortified residence of the Chiaramonti. Outside the Porta S. Antonino near the ford of the Oreto, where there is a splendid fern-covered water-tower.

XIX. Medieval roadside cross, between Torre della Guadagna and S. Maria di Gesù.

XX. S. Maria di Gesù. Outside Porta Garibaldi. Beautiful fifteenth-century church, cloister, and fountain. Cemetery of the nobles on flowery mountain-side. Fine fresco by Lorenzo da Palermo.

XXI. Corso dei Mille. Outside Porta Garibaldi. Where Garibaldi marched in with his Thousand in 1860.

XXII. Ponte del Ammiraglio. Splendid Norman bridge built by the Admiral George of Antioch in 1113. Picturesque shrines all round.

XXIII. S. Giovanni Decollato. Quaint little church with fresco of boiling martyrs, where criminals and political martyrs were buried close to the bridge.

XXIV. S. Giovanni dei Lebbrosi. Oldest Norman church in Sicily. On the road beyond the bridge.

XXV. The Favara, or Castello di Mar Dolce. Arabo-Norman palace. Very extensive ruins. At Brancaccio; 3 kils. from Palermo.

XXVI. Three Sicilian-Gothic arches on Monte Griffone at the back of the Favara.

XXVII. Grotta dei Giganti. Famous caverns on Monte Griffone. Bones of mammoths, etc. Nothing worth seeing.

XXVIII. Gibilrossa, where Garibaldi bivouacked the night before he marched into Palermo, is beyond Monte Griffone.

## PALERMO TO MESSINA

### STATIONS

#### Palermo.

- . *Mail-coach* to Vallagrazia, 1½ hours; Piana dei Greci, 4¾ hours (see page 255); Pioppo, 3 hours; S. Giuseppe-Jato, 5½ hours; Sancipirello, 5¾ hours; Belmonte-Mezzagno, 3½ hours. Parco, 2 hours. (*Fourteenth-century bas-relief in the church. One of the finest views in Sicily.*)

#### FICARAZZELLI

- . Village near Palermo. Wonderful orchards.

#### FICARAZZI

- . Jasper and marbles found here. Near Bagheria is the Villa S. Elia with splendid outside staircase.

#### BAGHERIA

- . Villas of the Bourbon court—especially Valguenera, with splendid gardens and Calvary; Palagonia, with monsters described by Goethe; Trabia, with a Madame Tussaud Certosa; Cutò; and Cattolica.

# 588 SICILY THE NEW WINTER RESORT

## STATIONS S. FLAVIA

- . (1) Ruins of Solunto, the Sicilian Pompeii, on Monte Catalfano.
- . (2) The tombs of Solunto, near the railway stat.

## CASTELDACCIA

### ALTAVILLA

- . Remains of S. Michele, twelfth-century church.

### S. NICOLA

- . Fifteenth-century tower.

### TRABIA

- . Castle, founded in 1633. It has a tunny fishery.

### TERMINI

- . *Mail-coach* to Caccamo, 2½ hours. (*Ancient Cucumum. Said to have been founded by Hamilcar. Ruins of a fine castle. Jasper, agate, and marble and rock-crystal found here. Annunziata church with medieval towers. Badiola church, Norman architecture; Casa Ceccola, with Norman door.*)

#### TERMINI—

- (1) Chiesa Maggiore.
  - (2) Town Museum.
  - (3) S. Caterina.
  - (4) Two Roman aqueducts.
  - (5) Hot mineral springs and bath establishment.
  - (6) Scaturigini delle Donne (submarine springs).
- Termini is the ancient Himera.

- BUONFORNELLO . Ruins of Greek temple on the site of ancient Himera.

- CAMPOFELICE . *Mail-coach* to Collesano, 2½ hours. (*Above Collesano is a prehistoric building of the same period as that above Cefalù. Porphyry, quartz, jasper, and agate found here. Sulphur spring. Church tower belonging to ancient castle, 1060. Near Collesano are the highest peaks of Madonian Mountains: Monte S. Salvatore, 6,255 feet; Pizzo-Antenna, 6,470. Excursions also to Monte Nebrodi, or Caronian Mountains.*) Isnello (Asinello), 4½ hours.

### LASCARI

- . Excursion to Gibilmanna, summer station, and monastery.

### CEFALÙ

- . Cathedral with Norman mosaics. Prehistoric wall by the shore. Superb prehistoric house in the castle. Medieval houses near cathedral. Medieval edifice called Lo Steri Magno. Excursion to Gibilmanna, summer station.

### CASTELBUONO

- . *Mail-coach* to Castelbuono (town), 2½ hours. (*Remains of fine feudal castle. Antique Monastery of S. Maria del Parto*); Geraci-Siculo, 7½ hours (*remains of Count Roger's castle. Oldest marquisate in Sicily*); Bivio-Geraci, 8½ hours; Gangi, 9½ hours (*tower of ancient castle. Ancient Engyum*); Petralia-Soprana, 9½ hours (*remains of ancient fortress. Coal found near here*); Petralia-Sottana, 10 hours (*remains of Count Roger's fortress at Polizzi.*)

### POLLINA

- . The ancient Apollonia. Remains of a very high castle, used by Maurolyco as an observatory.

### TUSA

- . Near the site of the ancient Halæsa, ancient Sikelian city. At Halæsa traces of walls and citadel and baths down by the shore. Walls two miles in circuit.

## STATIONS

## S. STEFANO-DI-CAMASTRA.

CARONIA . Near Calacte, the city of Ducetius. It has the largest forest in Sicily.

S. FRATELLO-  
ACQUEDOLCI *Mail-coach* to S. Fratello (town), 3 hours. (*Built on site of ancient Aluntium, plundered by Verres. S. Fratello is probably the ancient Aluntium. Near it is the Grotta di S. Toledo, famous bone cavern.*)

S. AGATA-DI-  
MILITELLO Near the mouth of the River Rosmarino, famous for its oleander thickets and ruins of a Roman bridge.

S. MARCO-D'ALUNZIO. Has a castle founded in 1061.

## ZAPPULLA

NASO-CAPO-  
D'ORLANDO *Mail-coach* to Naso (town), 2¾ hours. (*Ancient castle and ferruginous spring*); Castel Umberto, 5¼ hours; Ucria, 7 hours; Tortorici, 6½ hours.

CAPO D' ORLANDO has ruins of a castle.

BROLO-FICARRA . BROLO, medieval castle overhanging sea.

PIRAINO . *Mail-coach* to S. Angelo-di-Brolo, 2¼ hours. Has a fortress of Saracen period and a baronial palace.

## GIOJOSA-MAREA

## S. GIORGIO

PATTI-MARINA . Port of Patti.

PATTI . Remains of medieval wall. Tomb of Roger's mother hopelessly modernised. Good road to ancient Tyndaris (5 miles). Visitors sleep at Tyndaris. Patti is a dirty, uninteresting town, out of the way of people going from the stat. to Tyndaris. *Mail-coach* to S. Piero Patti, 3 hours.

OLIVERI . Nearest stat. (3 miles) from the ancient Tyndaris.

## TYNDARIS (Tindaro).

(1) Splendid ruins of Greek walls.

(2) Greek theatre.

(3) Roman gymnasium.

(4) Superbly situated church of Madonna del Tindaro.

(5) Ancient tombs.

(6) Fragment of temple.

Scenery is as beautiful as Taormina.

## FALCONE

CASTROREALE-  
NOVARA-  
FURNARI

*Mail-coach* to S. Biagio, 3¼ hours; Basicò, 5½ hours; Montalbano-Elicona, 7 hours. (At Montalbano a medieval castle of Frederick II.); Mazzarà-Sant-Andrea, 1 hour; Novara-di-Sicilia, 3½ hours (the ancient Noae, mines of porphyry, etc.); Furnari Town, 40 min. (hot sulphur springs and iron springs).

## CASTROREALE.

(1) Frederick II. of Aragon's medieval castle of Crizina, (2) Chiesa Maggiore, sixteenth-century choir, (3) Churches of the Annunziata and S. Francesco, with Gagini.

CASTROREALE-  
BAGNI

Or Termini-Castroreale. Bathing establishment and sulphur and iron springs.

## 590 SICILY THE NEW WINTER RESORT

STATIONS	
BARCELLONA	Mail-coach to Castoreale, 1½ hours (6 kils., see above). Steam tramway to Messina. Near battlefield of R. Longano.
MILAZZO	. The ancient Mylæ. (1) Medieval castle. (2) Old town church. (3) Daily steamers for the Lipari Islands. (4) Scene of Ducetius's victory, First Punic War; Agrippa's victory over Sextus Pompeius; and Garibaldi's victory.
S. FILIPPO- ARCHI	Mail-coach to S. Fillippo-Mela, 1 hour; S. Lucia-Mela, 1½ hours.
S. LUCIA VENETICO- SPADAFORA	SPADAFORA, founded by Prince of Malleto and Venetico in 1737.
S. MARTINO ROMETTA- MAREA	Mail-coach to Venetico, 1 hour 20 minutes; Rometta (town), 2½ hours. ROMETTA was the last place captured by the Saracens, A.D. 965. Many remains, vases, coins, lamps, etc. found in neighbourhood. Mineral springs.
SAPONARA-BAUSO GESSO	. Quarries of gesso, alabaster, and serpentine.
<b>Messina</b>	

## SIGHTS OF MESSINA

- I. Ancient cathedral.
- II. Beautiful fountain in Cathedral Square.
- III. Norman church of S. Cattolica. Interesting pictures. Via Primo Settembre, near Piazza del Duomo.
- IV. Fourteenth-century church of SS. Annunziata dei Catalani. Off Via Primo Settembre, oldest Norman church in Messina, remains of Temple of Neptune.
- IVa. Via dei Monasteri, full of Gothic gateways and remains.
- V. S. Gregorio, very curious church with good pictures. Above Via dei Monasteri.
- VI. Museum in monastery of S. Gregorio. Some good pictures. Unique collection of Urbino majolica.
- VII. Monastery of Monte Vergini, church, frescoes. Above Via Monasteri.
- VIII. Fourteenth-century church of S. Agostino. In Via Monasteri. Cloister detached. Has a Gagini and a good picture.
- VIIIa. Monte della Pietà.
- IX. Fifteenth-century church of S. Maria della Scala. Fine Della Robbia. Off the Torrente Bocchetta.
- IXa. S. Maria degli Alemanni—ruined Gothic church, which contains Montorsoli's statue of Neptune.
- X. Thirteenth-century cloister and church of S. Francesco d' Assisi. Off Torrente Bocchetta. Contains a Gagini and a charming Roman relief—a very interesting church.
- XI. Monument to Don John of Austria in Corso Cavour.

- XII. Fontane di Nettuno by Montorsoli, on the Marina.  
 XIII. Municipal fish-market, to see swordfish.  
 XIV. The Marina (Corso Vittorio Emmanuele). Uniform row of palaces.  
 XV. Villa Rocca Guelfonia. Ancient citadel of the Mamertines. A delightful garden. At top of Via S. Agostino.  
 XVI. Municipal palace, Via Garibaldi.  
 XVII. Theatre. Via Garibaldi.  
 XVIII. Ruins of the Badiazza—a splendid Norman abbey, 7 kils. from Messina, up the Torrente S. Francesco di Paola.  
 XIX. Faro of Messina. Lighthouse. Take steam tramway, see boats harpooning swordfish.

## MESSINA TO CATANIA

## STATIONS

- Messina** . See pages 358 and 590.  
**TREMESTIERI**  
**MILI**  
**GALATI**  
**PONTE-S. STEFANO**  
**PONTE SCHIAVO**  
**GIAMPILIERI** . Two miles from fine Benedictine monastery of S. Placido.  
**SCALETTA ZANCLEA** Picturesque castle.  
**ALI** . Has hot springs, much used for cutaneous maladies.  
**NIZZA-SICILIA** . Emperor Henry VI. died in the neighbouring forest. Silver and other metals abundant near here, worked by the ancients.  
**ROCCALUMERA-** . Remains of aqueducts.  
**MANDANICI**  
**S. TERESA-DI-** (1) Magnificent Norman minister of S. Pietro e Paolo on  
**RIVA** bank of the river Agro, 7 kils.  
 (2) Drive up to Savoca with the Two Faces. A walled town with Gothic churches and palace on the mountain above. Marvellous view from castle of Savoca. Cistus grows here. See p. 276.  
**S. ALESSIO** . The lofty castle not ancient and quite uninteresting, though it is a fine feature in the landscape.  
**LETOJANNI** . (Or Gallidoro.) Remains of magnificent baronial palace.  
**GIARDINI-** *Mail-vettura* to Taormina (town), 1 hour (see below, page  
**TAORMINA** 544); Kaggi, 1½ hours; Ponte-Graniti, 2 hours; Bivio-Spatolo, 2 hours 35 minutes; Francavilla-di-Sicilia, 3 hours. (*One of the finest views of Etna. Sulphur springs.*)

## SIGHTS OF TAORMINA

- I. Superb Roman theatre.  
 II. Foundations of a Greek temple above theatre.  
 III. Two-storied Roman house in street just inside Messina Gate. Called *La Zecca*.  
 IV. Small Roman theatre behind S. Agnese.



The first part of the report is a general description of the area, including the location of the study area, the topography, the climate, and the vegetation. The second part is a detailed description of the study area, including the location of the study area, the topography, the climate, and the vegetation. The third part is a detailed description of the study area, including the location of the study area, the topography, the climate, and the vegetation. The fourth part is a detailed description of the study area, including the location of the study area, the topography, the climate, and the vegetation. The fifth part is a detailed description of the study area, including the location of the study area, the topography, the climate, and the vegetation. The sixth part is a detailed description of the study area, including the location of the study area, the topography, the climate, and the vegetation. The seventh part is a detailed description of the study area, including the location of the study area, the topography, the climate, and the vegetation. The eighth part is a detailed description of the study area, including the location of the study area, the topography, the climate, and the vegetation. The ninth part is a detailed description of the study area, including the location of the study area, the topography, the climate, and the vegetation. The tenth part is a detailed description of the study area, including the location of the study area, the topography, the climate, and the vegetation.

## STATIONS

**TAORMINA-GIARDINI** See p. 544.

**ALCANTARA** . A bridge attributed to the Saracens. Near the ruins of Naxos. See p. 111.

**CALATABIANO** . Medieval castle on a lofty rock.

**FIUMEFREDDO-SICILIA** . So called because it contains a vitriolic acid which lowers its temperature ( $3\frac{1}{2}$  degrees centigrade).

**MASALA** . The ancient Gallipoli (?), founded by Athenians from Naxos. Has an old Saracenic castle and ancient remains. *Vino del Bosco*, a light wine, is grown here.

**GIARRE-RIPOSTO** . The Circum-Mtnean railway runs from here to Catania (see p. 186). Seven kila. from Giarre is the *Castagno dei Cento Cavalli*, the famous chestnut tree of Etna, 180 feet round.

**CARRUBA**

**MANAGNO**

**ACIREALE** . Mail-coach to Aci-Catena, 1 hour. (*Cold sulphur spring*); Aci-S. Antonio,  $1\frac{1}{2}$  hours; Viagrande,  $2\frac{1}{2}$  hours; Tre-castagni, 2 hours 40 minutes.

(1) Cathedral.

(2) Ch. of S. Sebastiano.

(3) Ch. del Suffragio, with frescoes by Vasta.

(4) From Acireale the SEVEN ISLES OF THE CYCLOPS (or Faraglioni), hurled by Polyphemus at Ulysses.

**ACI-CASTELLO** . Medieval castle held by the great Catalan Admiral, Roger di Loria, 1297. The Isles of the Cyclops.

**CANNIZZARO**

**Catania** . Mail-coach to Barriera-del-Bosco, 1 hour; S. Agata-Battiatì,  $1\frac{1}{2}$  hours; S. Giovanni-Punta, 2 hours; Ognina, 25 minutes; Cibali, 30 minutes; S. Giovanni-Gialermo,  $1\frac{1}{2}$  hours; Gravina-di-Catania,  $1\frac{1}{2}$  hours; Mascalucia, 2 hours. (*Favourite villegiatura*); Misterbianco,  $1\frac{1}{2}$  hours; (*Terraforte wine is grown round Misterbianco. Destroyed by an eruption of 1669. Massive Roman remains in the neighbourhood at Erbi-Bianchi. Antique baths known as Damusi*); Motta-S. Anastasia  $2\frac{1}{2}$  hours; (*has a castle of Norman period. The prison of Don Bernardo Cabrera in fifteenth century built on wonderful prismatic lava rock*).

## SIGHTS OF CATANIA

I. Cathedral: notice fifteenth-century monument of D'Acuna, and tomb of Bellini.

II. Roman baths underneath the Piazza del Duomo.

III. Antique lava elephant in the Piazza del Duomo.

IV. Picturesque market near cathedral.

V. Thirteenth-century Castello Ursino with lava stream (1669) all round it.

VI. Roman colonnade in Piazza Mazzini.

VII. S. Carcere: Greco-Roman portal.

- VIII. Ancient Roman theatre, half buried in lava.
- IX. Remains of Roman odeon close to the theatre.
- X. Ancient Roman bath, now church of S. Maria Rotonda.
- XI. Roman amphitheatre.
- XII. Remains of the Roman Forum under the Casa Stella.
- XIII. Roman baths near the Carmelite Chiesa del Indirizzo.
- XIV. Fourteenth-century gateway of S. Giovanni de' Fleri.
- XV. Tombs near S. Maria di Gesù.
- XVI. Church of S. Maria di Gesù contains a Gagini
- XVII. Immense convent of the Benedettini—now the museum.
- XVIII. Public garden called the Villa Bellini. Fine views.

## CATANIA TO SYRACUSE

## STATIONS

- Catania** . See pp. 325, *sqq.*
- BICOCCA** . Junction for Palermo, Syracuse, and Girgenti.
- PASSOMARTINO**

## VALSAVOIA TO CALTAGIRONE

- VALSAVOIA** . Stat. for the Lake of Lentini. Railway washed by the Lake of Lentini. Full of fish and game, most malarious lake in Sicily.
- LEONE**
- SCORDIA** . *Mail-coach* to Palagonia, 2 hours; Ramacca, 4 hours. Scordia was built by the prince in 1698.
- FILDIDONNA**
- MILITELLO** . Church of S. Maria La Vettere, portal with rich decoration of 1506. Remains of a castle ruined in 1693 by earthquake.
- MINEO** . Occupies the site of Ducetius's Menæ. Three kils. north is the sacred Lake of Palici, the home of the Dii Palici. **PALICA**, another city of Ducetius, was on a neighbouring height.
- VIZZINI-LICODIA** *Mail-coach* to Licodia-Eubea, 1½ hours; *Licodia* (1) *Ruins of an ancient castle.* (2) *Remains of an unknown ancient city near it.* Vizzini (town), 1 hour. (*Perhaps the ancient Bidis. Good pictures and a Gagini in its churches. Valuable agates found in neighbourhood*); Buccheri, 3½ hours. (1) *Very picturesque convent,* (2) *Immacolata church with Byzantine paintings,* (3) *a spring of milk-white water. (District very interesting to geologists)*; Ferla, 4 hours. (1) *Chambers and sepulchres cut into the rock on Monte di S. Martino,* (2) *near remains of another ancient place destroyed by earthquake of 1693*; Monte-Rosso-Almo, 3 hours. (*Under Normans was called Monte Jahalmo. Ruins of an ancient castle.*)

## STATIONS

- GRAMMICHELE** . Near the ancient Ocula (Occhiala). Founded by the Prince of Butera after the earthquake of 1693.
- CALTAGIRONE** . *Mail-coach* to Mirabella-Imbaccare, 3 hours; S. Michele (Di Ganzeria), 1 $\frac{3}{4}$  hours. (*Saracen Janzeria, also called Casale dei Greci from number of colonists from Epirus*); Gigliotto, 2 $\frac{1}{4}$  hours; PIAZZA ARMERINA, 5 $\frac{3}{4}$  hours. (1. *On mountain near by is AIDONE, perhaps the ancient Herbita, a town of King Roger's Lombards, see p. 255.* 2. *Sicilian-Gothic in two churches and several houses.* 3. *Castello.* 4. *Cathedral. Piazza-Armerina is one of the Albanian colonies. Said to be the original site of Gela—ancient name was Plutia, or Plugia, nicknamed Opulentissima. The town has charming wooded scenery.*)
- CALTAGIRONE.**
- (1) Cathedral with Renaissance sculptures and treasury.
  - (2) Church of S. Maria di Gesù, Gagini's (?) Madonna della Catena.
  - (3) Old castle.
  - (4) Most important potteries in Sicily.
- VALSAVOIA** . See page 307.
- LENTINI** . *Mail-coach* to Carlentini, 3 $\frac{1}{4}$  hours. (*Founded by the Viceroy Vega, 1551, in honour of Charles V. On the mountain on account of malaria at Lentini. Remains of ancient fortress.* Franconfonte, 3 hours; Lentini (town), 25 minutes.
- LENTINI**
- The ancient Leontini, with a lake about ten miles round. Famous for eels and water-fowl.
- (1) Drive in one day to see valley of prehistoric tombs at Pantalica.
  - (2) Remains of ancient walls, aqueducts, etc.
  - (3) In the neighbourhood are vast caves, remains of Xuthia and of the fortress of Bricinnia.
- AGNONE**
- BRUCCOLI** .
- (1) Medieval castle, time of Queen Johanna.
  - (2) Antique trotylon under Mount Gisira.
- AUGUSTA** . Magnificent harbour. At MOLINELLO, 3 kils. from stat., tombs of a Siculan village and Christian catacombs. De Ruyter mortally wounded in sea-fight here.
- MEGARA-IBLEA** .
- (1) Ruins of wall, towers, and gates.
  - (2) Necropolis of the old Greek city.
- PRIOLO** . *Mail-coach* to Melilli, 2 hours (*the town of the Hyblean honey. Many Sikelian tombs and prehistoric fortress above.*)
- (1) Drive to peninsula of Thapsus (many Sikelian tombs and a tunny fishery).
  - (2) Torre di Marcello, a Roman building, probably a tomb.
  - (3) Byzantine church of S. Foca.
- S. PANAGIA** . Tunny fishery.

## SIRACUSA

- . *Mail-coach* to Priolo, 2 hours (see above); Melilli, 4 hours (see above); Sortino, 6 hours 40 minutes. (*Founded on ruins of Pentargia destroyed by earthquake in 1693. Various ancient rock-chambers. People sleep here to explore the famous Pantalica* (see above); Ferla, 10½ hours (see page 175); Cassaro, 11½ hours (*founded by Alcassar, a Saracen Emir*); Floridia, 1 hour (*founded 1640 by Giacomo Bonnano, near the Cava di Spampinato, the gorge where the destruction of the Athenians began*); Bagni-Canicattini, 4 hours; Palazzolo-Acreide, 7½ hours (see page 398); Buscemi, 8½ hours (*Abisama of the Saracens—remains of ancient city of Casale*); Buccheri, 9¾ hours (*remains of an ancient castle, rocks interesting to the geologist; near Monte Lauro*).

## SIGHTS OF SYRACUSE

*Modern Syracuse (all in the ancient quarter of Ortygia).*

I. Castle of Maniace. Fourteenth century. Furthest point of city. Splendid Gothic doorway, etc.

II. Fonte di S. Giovanni. Subterranean spring (now a washing pool) near the castle.

III. Palazzo Miliaccio near the castle. Gothic terrace above the gateway.

IV. Palazzo Bellomo, Gothic fifteenth century, in Via Capodieci.

V. The church of S. Martino, fifteenth-century Gothic portal opposite Palazzo Bellomo.

VI. Church of S. Lucia; most elegant Renaissance façade in Sicily. Between Palazzo Bellomo and the Duomo.

VII. Museum in Piazza del Duomo contains Landolina Venus, and splendid ancient Greek collection.

VIII. The Duomo, embodying a perfect Greek temple of sixth century B.C., attributed to Minerva. Font is an ancient Greek cratera.

IX. Palazzo Bosco. In Piazza del Duomo. Elegant Renaissance palace with charming belvedere.

X. The Marina. Avenue and drive round the shore of the Great Harbour.

XI. Fountain of Arethusa. Most celebrated fountain of antiquity. At the end of the Marina. Still contains papyrus and sacred fish.

XII. Fragment of the medieval wall on the sea from the Marina to the castle.

XIII. Porta Marina. Fine fifteenth-century gateway at end of the Marina.

XIV. S. Maria dei Miracoli. Twelfth-century doorway. Near Porta Messina.

XV. Church of S. Pietro. Fifteenth-century Gothic.

XVI. Palazzo Montalto. Finest Gothic windows in Syracuse. Fourteenth century. Notice small fifteenth-century building opposite.

XVII. Piazza Archimede. Principal square of the town. The house with the clock has a splendid fourteenth-century outside staircase and Gothic windows.

XVIII. Palazzo Lanza. Elegant Saracenic windows. Also on Piazza Archimede.

XIX. Palazzo Daniele. The finest hammered-iron balcony in Syracuse. Gothic façade and Gothic outside stair in cortile. Via Maëstranza.

XX. Via Maëstranza. Notice the fine courtyard in the palace, formerly the Leon d' Oro Hotel. Artists' bits in Ronco Capobianco.

XXI. Palazzo Lantieri. At end of the Via Roma. Elegant Renaissance sculptures on the corner.

XXII. Via Nizza. Contains several old palaces. Notably the house with the cock outside.

XXIII. Temple of Diana. In Via Diana. Ruins of seventh century B.C.

XXIV. S. Maria dei Miracoli. Sixteenth-century church with a portal.

XXV. Opera Pia Gargallo in the Via Gargallo. Gothic cortile with a fine terrace.

XXVI. Palace of the Archbishop, with antique columns and Gagini's S. Lucia in the cortile.

XXVII. Aqueduct, remains of the ancient. Opposite the prison.

*Ancient Syracuse.*

XXVIII. The Marble Harbour. Small harbour named from the moles of Dionysius.

XXIX. The Arsenal, or House of Agraticus. Stone slips where Dionysius built his triremes. Near S. Lucia al Sepolcro.

XXX. Church of S. Lucia. Fourteenth-century tower and west front. Crypt where S. Lucia was murdered. Christian catacombs.

XXXI. Convent of the Cappuccini. Fourteenth century. Now a lazaretto. Christian catacombs.

XXXII. Scala of the Aqueduct of the Hundred Steps.

XXXIII. Latomia dei Cappuccini. Prehistoric quarry where the Athenian prisoners were confined.

XXXIV. Achradina, plateau of. Foundations of wall, gates, and houses, Greek period. Greek chariot roads. Tombs and niches in the cliff face.

XXXV. Latomia Casale. Another prehistoric quarry.

XXXVI. Latomia di S. Venere. The prehistoric quarry containing a rich subtropical garden.

XXXVII. Greek Necropolis. Between the Latomia S. Venere and Catania Road. Contains so-called tombs of Archimedes and Timoleon, and numerous others.

XXXVIII. Villa Landolina. Fine subtropical garden.

XXXIX. Church of S. Giovanni. Beautiful Norman portico and elegant rose-window. Remains of Temple of Bacchus, recently excavated. Church of S. Marziano, in the crypt, where St. Paul preached. Ancient frescoes.

XL. Catacombs of S. Giovanni: largest in the world.

XLI. Early Christian underground building near entrance to S. Giovanni.

XLII. Christian catacomb of S. Maria di Gesù in the Proprieta Zivillica.

XLIII. S. Nicolò. Disfigured Norman church near the amphitheatre.

XLIV. Ancient piscina, or reservoir. Built by Romans in Greek style under this church.

XLV. The Roman amphitheatre.

XLVI. The Ara, or altar of the hecatombs. Below the theatre.



XLVII. The Ara, or altar of the hecatombs, Latomia del Paradiso, containing the Ear of Dionysius. Stalactite caves used by rope-spinners.

XLVIII. The Greek theatre, one of the finest of antiquity. Auditorium still perfect.

XLIX. Streets of tombs above the Greek theatre.

L. The Nymphæum. Arch formerly containing fountain, and it is alleged, the Apollo Belvedere. Above the theatre.

LI. Foundations of the Temple of Apollo, on the rocks above the theatre.

LII. Ginnasio, or Palæstra. Very beautiful Roman building on site of Timoleon's tomb near the station.

LIII. Temple of Ceres and Proserpine. A splendid piece of masonry near the Campo Santo, really part of Dionysius's fortifications.

LIV. Necropolis del Fusco. A gap above the Campo Santo, where Agragian Gate (Girgenti Gate) and tomb of Archimedes stood.

LV. Roman buildings at the corner of the Syracuse-Noto road.

LVI. Castle of Euryalus, constructed by Dionysius I. Finest ancient Greek fortress. Five miles distant from Syracuse.

LVII. Latomia del Filosofo.

LVIII. Foundations of Labdalon, the first fortress of the Athenians. Near Euryalus.

LIX. Zapyllon (so called). The northern outwork of Euryalus, connected by subterranean passages.

LX. The wall and gate of Dionysius. Fine fragment between Euryalus and camp of Marcellus.

LXI. Site of camp of Marcellus, and other Roman buildings in Baron Targia's olive garden.

LXII. Belvedere. Semaphore station on the hill above Euryalus.

LXIII. Ancient aqueduct, running past Euryalus.

LXIV. Scala Greca. A Greek road cut in the rock, from the shore up to Euryalus.

LXV. The Adytum of the Furies, a cave-shrine near the Scala Greca.

LXVI. Leon, a little harbour between Thapsus and Euryalus, used by the Athenians.

LXVII. Trogilius, a little harbour between Thapsus and Euryalus, used by the Athenians.

LXVIII. Catania Gate. Site of, and three Greek roads at top of descent wrongly called the Scala Greca.

LXIX. Plemmyrium. The other headland of the harbour. Sikelian tombs, ancient Greek potteries.

LXX. Ruins of the temple of the Olympian Jove. Seventh century B.C. Near the mouth of the Anapo.

LXXI. River Anapo. Papyrus groves; fountain of Cyane, where Pluto left the earth with Proserpine,

LXXII. *Expedition*. Drive to PALAZZOLO, 45 kils. from Syracuse. Theatre, Odeon, the finest Græco-Roman tombs in Sicily. Rock sculptures. Sikelian tombs. Palazzolo is the Acræan Lepas, which was the site of the three days' battle between the Syracusans and the Athenians.

## SYRACUSE TO LICATA

## STATIONS

**Siracusa****S. TERESA-LONGARINI**

- CASSIBILE** . The river Cassibile is the ancient Cacyparis, where Demosthenes and 6,000 Athenians surrendered. Monte Cassibile contains very fine Sikelian tombs. A medieval castle here.
- AVOLA** . The ancient Hybla, destroyed in 1693 by an earthquake, and rebuilt near old site.
- NOTO** . *Mail-coach* to Palazzolo-Acreide, 4 hours (see page 398); Pachino, 3½ hours (*24 kils. from Noto. Founded in 1438. Porto d'Ulisse and ancient Helorus and Cape Passaro—one of the three capes of Sicily—in the neighbourhood*).
- NOTO ANTICA**. Twelve kils. above is a medieval Pompeii abandoned after an earthquake of 1693. The ancient Neetum, founded by Ducetius 448 B.C. The Torre Maestra was built by Peter, brother of King Alfonso in fourteenth century.
- LA PIZZUTA**, four miles south of Noto, on the river Helorus, a column thirty feet high belonging to the monument erected by the Syracusans at the river Assinarus, where they captured Nicias and his Athenian army.
- FAVORITA**, remains of a sepulchral chamber near the Villa Favorita.
- NACCARI**, remains of an ancient city near the Lake of Vendicari.
- S. PAOLO** . On the river Assinarus, where Nicias was defeated.
- ROSOLINI** . Primitive Christian basilica annexed to the house of the prince. Claims to be the site of the ancient Casmenæ.
- SPACCAFORNO** . Entrance to the Val d' Ispica, which extends to Modica. Full of prehistoric tombs and troglodyte dwellings (Ispicae Furnus). Has the remains of a baronial palace on the ancient site.
- POZZALLO** . Seaport near Cape Passaro (Pachynum).
- SAMPIERI**
- SCICLI** . Ancient Sicola, founded 1350, has the remains of two castles, Castelaccio and Maggiore. Tombs, vases, lamps, etc., are found here. Carob trees very fine in this district.

## SIGHTS OF MODICA (THE ANCIENT MOTYCA)

**Modica.**

I. Church of S. Giorgio Grande, tribuna of painted panels, fifteenth century. Superb nineteenth-century church. Approached by vast flight of steps like the Spanish steps at Rome.

II. S. Pietro. Superb nineteenth-century church. Approached by vast flights of steps.

III. S. Giovanni. Superb nineteenth-century church. Approached by vast flights of steps.

IV. Carmine. Sicilian-Gothic doorway. Ruined fourteenth-century rose-window.

V. S. Maria di Betlem. Rich late Gothic chapel.

VI. S. Maria di Gesù, avenue of sixteenth-century statues leading to.

VII. S. Maria di Gesù, rich fifteenth-century portal, one of the best late Gothic cloisters in Sicily.

VIII. Medieval castle of the Grimaldi, now convent-school. Beautiful garden and view.

IX. Val d' Ispica, 8 kils. from Modica. Prehistoric tombs, sepulchral chambers, two frescoed chambers cut in the rocks, used as churches during the Saracen persecutions.

X. S. Philip of the Columns, 2 kils. from Modica. Subterranean frescoed church used during the Saracen persecutions.

XI. Floods. The river which caused the disasters runs down the main street of the town.

XII. Casa Leva, Portone. Beautiful Sicilian-Norman gateway.

#### STATIONS

##### RAGUSA- INFERIORE

*Mail-coach* to Giarratana, 4 hours. (*The ancient Ceretani. Here are found remains of ancient temples, elegant baths, mosaics, sepulchres, terra-cottas, coins*); Monterosso-Almo, 5½ hours (see p. 226.) Mazzarelli, 5 hours. Ragusa is the ancient Heræa.

\*\* (1) View of Ragusa approaching from Modica; finest panorama in Sicily.

(2) Rich Gothic portal of S. Giorgio Vecchio.

(3) Superb nineteenth-century church of S. Giorgio Nuovo.

##### RAGUSA- SUPERIORE

*Mail-coach* to Chiaramonte-Gulfi, 3 hours; Monterosso-Almo, 6 hours (see p. 226).

(1) Wonderfully picturesque Scala leading up from lower town.

(2) Relief of the "Flight into Egypt" and wonderfully picturesque old houses half-way up the Scala.

(3) S. Maria della Scala. Very rich Gothic interior. Curious terra-cottas. Open-air pulpit.

(4) S. Giovanni (the Duomo). Superb nineteenth-century church. Handsome steps in front. Ancient tombs of the Counts of Modica.

(5) Gothic portal.

(6) CHIARAMONTE, drive on coach to. Fine feudal castle near the ancient Gulfi.

##### DONNA FUGATA COMISO

*Mail-coach* to S. Croce-Camerina, 2 hours. Near ancient Casmenæ. Remains of ancient monuments and tombs. Church of S. Francesco. Fifteenth-century tomb by Gagini.

##### VITTORIA

*Mail-coach* to Biscari, 1 hour 50 minutes. Founded early in seventeenth century. Visit to the ruins of Camerina (8 miles), near Scoglitti, the port of Vittoria.

## STATIONS

- BISCARI** . Gave his title to the prince who founded the famous museum at Catania.
- DIRILLO**
- TERRANOVA-DI-SICILIA** . *Mail-coach* to Miscemi, 3 hours ; Caltagirone, 5½ hours.  
 (1) Site of the ancient Gela temple, etc.  
 (2) At Cape Soprano ancient necropolis. Splendid sarcophagi lately found there.  
 (3) Remains of a temple of Apollo.  
 (4) Virgil's Campi Geloi outside. Principal plain of Sicily after Catania.
- BUTERA** . Medieval castle, fifteenth century. Prince of Butera (Trabia) is one of the principal Sicilian nobles. Held by Saracens.
- FALCONARA** . Nothing of importance.
- Licata (Alicata)** . Site of the ancient Phintia. The Hill of Ecnomus, famous in the story of Phalaris, etc, stands above the town.

## LICATA TO GIRGENTI

- LICATA** . See p. 210.
- S. OLIVA**
- FAVAROTTA**
- CAMPOBELLO-RAVENUSA** . *Mail-coach* to Ravanusa (town), ½-hour ; Campobello-di-Licata, ½-hour. Campobello-di-Licata has a sulphur spring, not used.
- DELIA**
- CANICATTI** . *Mail-coach* to Delia, 1½ hours ; Sommatino, 3 hours ; Trabia, 4 hours (see Station, p. 302) ; Riesi, 6 hours ; Serra-Alongi, 2 hours, 20 minutes ; Camastra, 3¾ hours. (*Has a sulphur spring, not used*) ; Palma-Montechiaro, 5½ hours (*has a sulphur spring, not used ; also reached by sea from Licata and Porto Empedocle. The women have a peculiar costume.*) Tenaro, 2½ hours. (From Serra-Alongi *mail-coach* to Naro, 10 minutes. At Naro (12 kils. from Canicatti) is ancient town church and fourteenth-century castle. Many classical remains and catacombs. Norman baptistery in Chiesa Madre.

## CANICATTI TO S. CATERINA-XIRBI

- Canicatti** . See above.
- SERRADIFALCO** . *Mail-coach* to Monte d' Oro, 2 hours (*Sulphur spring and fine baronial palace*). Gave his title to the famous antiquary the Duke of Serradifalco.
- S. CATALDO** . Sulphur mines.

## STATIONS

**CALTANISSETTA** . *Mail-coach* to Xiboli,  $\frac{1}{2}$ -hour; Capodarso,  $2\frac{1}{2}$  hours; Piazza-Armerina, 8 hours (see p. 255); Pietra-perzia, 3 hours (see p. 256); 20 kils. from Caltanissetta. *Important and superb Norman Castello Barresi, fifteenth and sixteenth century. Chapel and courtyard, and other ruins. Near ancient Himera-Meridionalis.* Bivio-Marcato-Bianco. Barrafranca,  $4\frac{1}{2}$  hours (remains of the famous Castle Convicino. Convicino, a former city, on this site.) Mazzarino,  $6\frac{3}{4}$  hours (remains of an ancient castle on a high hill. Large and conspicuous baronial palace. Perhaps the Macarinus of Ptolemy.) Butera, 10 hours (held by Saracens, 853 to 1009. Gave the prince his title in 1563. Antique Norman castle and other medieval ruins (see preceding page.) Terranova, 13 hours (see p. 296.)

(1) Remains of Castle of Pietrarossa.

(2) Cathedral (frescoes.)

(3) Church of S. Maria degli Angeli, fourteenth-century portal.

(4) Church of S. Spirito, Norman epoch, in the district.

(5) Remains of an ancient city on Mount Gibel-Gabib, with Siculan tombs and Græco-Roman Necropolis.

(6) PIETRAPERZIA (see above, under coach routes).

**S. Caterina-Xirbi** See p. 141.

**CANICATTI** . See above.

**CASTROFILIPPO**

**RACALMUTO** . Fine fourteenth-century castle.

**GROTTE** . The ancient Erbessus (?).

**Girgenti** . *Mail-coach* to Raffadali,  $3\frac{1}{4}$  hours. (*Perhaps the important Saracen town of Rojalfabar*); Porto Empedocle, 1 hour 20 minutes (see under *Girgenti*); Siculiana,  $5\frac{1}{4}$  hours (*on site of Sicanian city of Camicus. Medieval castle of the Chiaramonte, 1310*); Ribera,  $10\frac{3}{4}$  hours (city built by Ribera, Prince of Paternò, in 1633); Sciacca,  $4\frac{1}{2}$  hours (*two castles of the Luna and Perollo, wonderful ancient baths on Monte S. Calogero. See under Castelvetro, p. 611*); Montallegro,  $7\frac{1}{2}$  hours (*the Sicilian Les Baux, a city of red alabaster. Deserted for want of water*); Realmonte, 4 hours (*sulphur and marbles.*)

*Mail-coach* from MONTALLEGRO (ANGIÒ) to Cattolica-Eraclea, 2 hours. (*Cattolica-Eraclea is 3 miles from the ruins of Eraclea-Minoa and the Sicanian city of Macara. City itself built in 1642 by Prince Cattolica.*

*Mail-coach* from SCIACCA to Caltabelotta,  $4\frac{1}{2}$  hours. (*Caltabelotta, near the ruins of the ancient Triocala, and has two ancient churches.*)

## SIGHTS OF GIRGENTI

I. The Cathedral. Splendid Gothic tower. Phædra and Hippolytus sarcophagus.

II. S. Maria dei Greci. Gothic church with extensive foundations of Temple of Zeus Polieus.

III. Church of S. Vito inside the prison.

IV. Church and monastery of S. Spirito, fifteenth-century west portal, cloister. Interesting plaster work in the church, by Serpotta.

V. The Museum, near the Hotel Belvedere. Splendid Greek vases and sarcophagi.

VI. San Francesco d' Assisi. Vaulted Gothic chapel with the fine tomb and rich Gothic façade in the yard of the adjoining school. 1518. Under the crypt is a Gothic church bricked up.

VII. S. Antonio in Via S. Antonio. Three very rich Gothic windows.

VIII. S. Giorgio. Richest Norman gateway in Sicily.

IX. Carmine church. West front. Ancient carvings of the trades guilds.

## SIGHTS OUTSIDE THE CITY

X. Prehistoric cave-dwellings a little below the Carmine.

XI. Medieval wall of Girgenti. Long stretch with pointed gateways below Hotel Belvedere.

XII. A catacomb leading from the town to the temples.

XIII. Greek aqueducts, tunnelled through the rocks by prisoners. Seven feet by two feet.

XIV. Ponte dei Morti. Fragments of Greek bridge leading to the old necropolis, on River Acragas. The Carthaginian camp was near here.

XV. The Necropolis. By the Ponte dei Morti. Tombs very numerous. Full of antiquities, but not interesting in themselves.

XVI. Remains of Greek houses and cisterns in field above the railway.

XVII. Extensive ancient Greek house in the Giabertone Farm opposite convent of S. Nicola.

XVIII. Arch and columns of ancient aqueduct outside convent of S. Nicola.

XIX. Thirteenth-century church of S. Nicola. Medieval garden with pergola. Many classical fragments.

XX. Oratory of Phalaris. A small Greek temple, altered by Romans and Normans, in the garden of S. Nicola.

XXI. Temple of Juno Lacinia. At south-east corner of wall enclosing temples. One of the finest Greek temples. On a very high rock.

XXII. Grotta di Fragapane. Extensive Christian catacomb opening out of cistern.



XXIII. City wall from Temple of Juno to Temple of Concordia. Honey-combed with antique sepulchres.

XXIV. Temple of Concordia ; one of the two most perfect Greek temples in existence.

XXV. Ruins of the large Temple of Hercules.

XXVI. Ruins of the vast Temple of Jupiter Olympius.

XXVII. Roman tomb, wrongly attributed to Theron, near site of the Porta Aurea, between Temples of Jupiter and Hercules.

XXVIII. Beautiful angle of the Temples of Castor and Pollux, beyond the Temple of Jupiter.

XXIX. Two columns of the Temple of Vulcan, built into a house, a little further on.

XXX. Piscina. Artificial lake formed by the ancients in the latomia or prehistoric quarry, below Castor and Pollux.

XXXI. Remains of the Temple of Æsculapius, in a field below the other temples.

XXXII. Porto Empedocle. The harbour of Girgenti, a few miles below the temples. Has a mole made out of the Temple of Zeus (Jupiter).

XXXIII. In the cleft between the Temple of Juno and the Rupe Atenea.

XXXIV. Temple of Ceres. The cella remains entire and forms the little church of S. Biagio on the Rupe Atenea.

XXXV. Rupa Atenea. The twin rock unoccupied by the city.

XXXVI. The Giardino Garibaldi. Fine views. At city end of the Rupe Atenea.

XXXVII. Excursion to Favara, 20 kils. Fine fourteenth-century feudal castle.

## GIRGENTI TO PALERMO

### STATIONS

<b>Girgenti</b>	. See page 337.
ARAGONA- CALDARE	<i>Mail-coach</i> to Comitini, 1 hour ; Aragona (town), $\frac{3}{4}$ -hour. ( <i>Medieval spring of Majaruca and small volcano called Maccalube</i> ) ; Favara, 1 hour 20 minutes ( <i>fine feudal Castle of the Chiaramonti. Remains of a Saracenic town called Rojalfabar. Among them, the Caltafaraci tower. But Rojalfabar may be Raffadali</i> ).
COMITINI	
CAMPOFRANCO	
SUTERA	. The Saracenic Suter. Has ruins of an impregnable castle.
ACQUAVIVA PLATANI	<i>Mail-coach</i> to Castel-Termini, $1\frac{1}{2}$ hours. ( <i>Sulphur centre ; two medicinal springs are sulphureous, other saline, not used</i> ) ; Mussomeli, 3 hours ( <i>8 kils. from station. Fine medieval castle belonging to Prince Scalea</i> ) ; Acquaviva Platani (town), 1 hour 20 minutes.
CAMMARATA	. <i>Mail-coach</i> to Cammarata post office, $1\frac{1}{2}$ hours ; S. Giovanni Gemini, 2 hours. ( <i>Hot sulphur springs of great medicinal value.</i> )

## STATIONS

- Cammarata is near the ancient CAMICUS, also INICUS ; it is of Saracen origin. It has an unused sulphur spring, and round Monte Rosso agate, jasper, etc., are found.
- CASTRONOVO** . Five kils. to the ancient city of Castronovo on Monte Cassero. Has a Pelasgian wall, many remains of castles and other buildings. Most ancient habitations. Fine yellow marble found here.
- LERCARA** . *Mail-coach* to Lercara post office, 2 hours ; Filaca, 5 hours ; S. Stefano-Quisquina, 7½ hours. (*Has a fourteenth-century church, and belonged to Sinibald, father of S. Rosalia. Built on Monte Quisquina*) ; Bivona, 9 hours (*the ancient Hipponia. Built by Gelo to commemorate his victory on Himera. Beautiful Gothic gateway*) ; Alessandria-della-Rocca, 10½ hours ; Cianciana, 12 hours ; Raffadali, 17¾ hours ; Vicari, 2½ hours (*the antique Bicarum*) ; Bivio-Prizzi, 6 hours ; Centa-Vernaro, 6½ hours ; Palazzo-Adriano, 8 hours (*one of the fifteenth-century Albanian settlements like Piana dei Greci*) ; Chiusa-Sclafani, 10¾ hours ; Prizzi, 7 hours. Lercara has sulphur mines.

## CATANIA-PALERMO LINE

- ROCCAPALUMBA** . Railway junction for Palermo, Girgenti, and Catania.
- MONTE-MAGGIORE** The huge mountain, like a Trafalgar Square lion, visible for most of this journey.
- CAUSO**
- SCIARA**
- CERDA** . *Mail-coach* to Cerda (town), 1½ hours ; La Petra, 3¾ hours ; Caltavuturo, 5½ hours. (*Called by the Saracens, Kal-at-Butur. Famous for its green and yellow jasper*) ; Donalegge, 8½ hours ; Castellana, 9½ hours ; Petralia-Sottana, 10½ hours (see page 253) ; Petralia Soprana, 11½ hours (see page 252) ; Gangi, 14 hours (see page 183). (*A fine castle, of which only one tower remains.*)
- Mail-coach* from PETRALIA-SOTTANA to Bompietro, 2 hours ; Locati, 3 hours ; Alimena (*remains of a very ancient city in neighbourhood*), 4½ hours).
- At Polizzi (40 kils.), in the Chiesa Maggiore, the arch of S. Gandolfo, by Domenico Gagini. Ch. of D. Maria degli Angeli, a fine fifteenth-century Flemish picture.
- At Monte CASTELACCIO (3 kil. from Cerda), a Pelasgic acropolis with a megalithic wall on the north-east.

For Termini, Trabia, S. Nicola, Altavilla, Casteldaccio, S. Flavia, Bagheria, Ficarazzi, Ficarazelli, and PALERMO stations, see pages 587-8.

## PALERMO TO CATANIA

(For stations from Palermo to Roccapalumba, see p. 270.)

## STATIONS

- Roccapalumba** . *Mail-coach* to Alia, 1¼ hours. Junction for Palermo, Girgenti, and Catania.
- VALLEDOLMO** . On the site of Castello-Normanno.
- VALLELUNGA** . Formerly called Pratameno.
- VILLALBA**
- MARIANOPOLI** . Has a fine church with well-preserved tower. Sulphur springs near. Tunnel, 6½ kils.
- MIMIAMI-S. CATALDO**
- S. CATERINA-XIRBI** . *Mail-coach* to Caterina Villarmosa, 2 hours. (*Gives its name to the stat.*)  
Junction between Palermo, Catania, and Girgenti.
- IMERA** . Called from its river Himera Meridionalis.
- VILLAROSA** . Sulphur mines.
- Castrogiovanni** . *Mail-coach* to Calascibetta (town), 50 minutes.
- CALASCIBETTA** . *Old city on the hill opposite Castrogiovanni.*

SIGHTS OF CASTROGIOVANNI,  
THE ANCIENT ENNA

- I. Noble isolated rock where the great Temple of Ceres stood.
- II. Medieval castle close to it, known as King Manfred's Castle.
- III. The Duomo, fourteenth-century apse. Remarkable sixteenth-century pulpit.
- IV. Museum, containing huge silver altar front, 1768, of the Duomo, and statue of Ceres and Proserpine used as Virgin and Child Jesus.
- V. S. Chiara. Elegant Renaissance façade. Important tile picture on the floor. Near the Duomo.
- VI. Medieval palace, fine courtyard, and terraced outside stair. Gothic windows opposite S. Chiara.
- VII. S. Michele, near the Duomo. Important tile picture on the floor. Elegant Roman façade.
- VIII. S. Giovanni. Elegant Sicilian-Gothic tower.
- IX. S. Tommaso. Fine Gothic tower and elegant loggia.

X. La Rocca. Huge tower of the castle built by Frederick II. of Aragon.

Xa. The ombilico—stone marking the centre of Sicily. Cicero called Enna the navel of Sicily.

XI. Site of Temple of Proserpine in the vineyard of monastery of Minorite Friars.

XII. Washing-pools worth visiting below S. Maria del Popolo.

XIII. S. Maria del Popolo. Below Frederick II.'s castle. Contains a Roman arcade. Very picturesque. Sepulchres in the neighbouring rocks.

XIV. S. Spirito. Near the ravine between the two hills. Claims to have been the scene of the Annunciation of the Virgin Mary, and shows cave used by the Twelve Apostles.

XV. Visit to the sacred Lake of Pergusa and the fields of Enna. Inquire of Carabinieri if escort needed.

XVI. CALASCIBETTA. A picturesque old city on the opposite hill, a favourite residence of Peter III. of Aragon.

LEONFORTE . *Mail-coach to Assaro (town), 1 hour. (Ancient Assorus, one of oldest cities in Sicily; traces of an ancient temple, a Sikelian town); Ponte Salso, 4½ hours; Nicosia, 5¾ hours (35 kils., see below, said to be the most medieval town in Sicily); Mistretta, 3 hours 10 minutes (ancient name Mytistratus, perhaps also Amestratus); Reitano, 4½ hours (remains of ancient Amestratus are near Reitano); S. Stefano-Camastra, 6½ hours; Leonforte (town), 1½ hours.*

In the Cappuccini church at Leonforte are a Raphael (school of) and a Pietro Novelli. Near the site of the ancient Tabas, or Tavi.

*Mail-coach from NICOSIA to Bivio-Ponte Salso, ½-hour; Sperlinga, 1½ hours. (See below, has a castle dating from 1132); Gangi, 3½ hours (see p. 183); Cerami, 4½ hours (is the ancient Ceramio where Roger won his famous victory over the Saracens; in the neighbourhood are the Heraei Montes of the ancients; Battle of Cerami, 1064; Cerami has a valuable iron spring); Troina, 6 hours (highest city in Sicily (page 303); (1) Ch. of the Assunta, founded by Roger, 1078, on ruins of fortress where he had been besieged by Saracens; site of the ancient Trajanopolis and probably Sikelian town of Imachara; often mentioned by Cicero; (2) Fountain of Arapina; (3) remains of the ancient Pantheon; (4) Cave of the Winds); Capizzi, 4 hours.*

## SIGHTS OF NICOSIA

I. Cathedral, fourteenth-century tower and west front. Notable pulpit and stalls.

II. Church of S. Maria Maggiore. Gagini's Il Cono, 35 feet high ; 60 figures.

III. Chiesa del Carmine. Gagini's Annunciation.

IV. S. Calogero. Important picture.

V. S. Benedetto, fourteenth-century church.

VI. Casa Speciale of fifteenth century.

VII. Church of S. Vincenzo Ferrari. Frescoes.

VIII. Church of the Misericordia, sixteenth century.

IX. Ruins of ancient Herbita.

X. Church of S. Michele Arcangelo, fourteenth century.

XI. Medieval castle on a rock.

XII. At Sperlinga (40 kils.), medieval castle on steep rock, dating from 1132. People speak a dialect of French. The French found refuge there at the massacres of the Sicilian Vespers.

## STATIONS

ASSARO-	<i>Mail-coach</i> to Valguarnera (town), 3 hours ; Piazza-
VALGUARNERA	Armerina, 6 hours. See page 255.
RADDUSA	<i>Mail-coach</i> to Raddusa (town), 2 hours ; Aidone, $4\frac{3}{4}$ hours. (Perhaps ancient Herbita, town of King Roger's Lombards, on mountain above Piazza-Armerina) ; Piazza-Armerina, 5 hours. See page 255.

## SIGHTS OF AGIRA

AGIRA	(The Sikelian town of Agyrium, where Diodorus Siculus was born. Formerly called S. Filippo d'Argirò.) (1) Tomb of St. Philip in crypt of Realbatia. (2) Churches: S. Maria, S. Salvatore, the Realbatia. (3) Cell of the Apostle Philip near the church. (4) Castle with magnificent view. (5) Remains of a Greek fortress.
CATENANUOVA	<i>Mail-coach</i> to Regalbuto, 3 hours ; Agira (town), 3 hours (see above ; Nissoria, $4\frac{1}{4}$ hours ; Leonforte, $5\frac{1}{4}$ hours (see page 209) ; Centuripe (town), 3 hours 20 minutes.
CENTURIPE	

## SIGHTS OF CENTURIPE

(Formerly Centorbi, the ancient Centuripa. A Sikan or Sikel city, very important under the Romans.)

- I. Chiesa Matrice, with broken Roman column.
- II. S. M. Maddalena with fragments of Roman cistern, mosaic pavement, etc.
- III. S. Nicolò, with remains of Roman walls.
- IV. The Dogana, a Roman vaulted building.
- V. In Palazzo di Corrado, ruins of small Roman temple.
- VI. Remains of ancient bath with five large chambers (north of town).
- VII. Tombs in which many terra-cottas, bronzes, and coins have been found.
- VIII. Remains of the Greek city—houses, baths, sepulchral chambers.

## STATIONS

MUGLIA

SFERRO

GERBINI

PORTIERE-STELLA

SIMETO

MOTTA-S.

ANASTASIA

Castle on prismatic rock of lava (very interesting to geologists) where Bernardo Cabrera was imprisoned in fifteenth century.

BICOCCA

ACQUICELLA

**Catania**

See pages 324, 593.

## CATANIA TO GIARRE-RIPOSTO

**Catania** (Centrale). See pages 324, 593.

**CATANIA** (Borgo) Stat. on the Circum-Ætnean railway.

CIBALI

**MISTERBIANCO** . Roman ruins. See page 224.

**BELPASSO** . Near ruins of ancient Malpasso destroyed in the eruption of 1669.

VALCORRENTE

GIACONIA

PATERNÒ

. The ancient Hybla-Minor, or the Galeatic Hybla—a Sikelian city.

(1) Feudal castle of Count Roger on the site of the Acropolis.

(2) Church of S. Francesco d'Assisi, fourteenth century.

(3) Remains of Roman bridge across the Simeto.

(4) Numerous tombs at Casteluzzo.

(5) Remains of mosaic pavement at Lo Spedali.

(6) Remains of baths three miles north at Bella Cortina.

(7) Grotta del Fracasso.

(8) Acqua Grassa Spring (waters much used in Catania).

SCALILLI



## 610 SICILY THE NEW WINTER RESORT

### STATIONS

- S. MARIA-DI-LICODIA** . Site of city of Ætna. Numerous arches of aqueduct.
- BIANCAVILLA** . Formerly a Greek settlement like Piana dei Greci. Founded in 1480 by a colony of pirates.
- ADERNÒ** . (1) Feudal castle, fourteenth century.  
(2) Vast Renaissance convent of S. Lucia.  
(3) Wall of the ancient city of Adranum.  
(4) Remains of the Temple of the Thousand Dogs.  
(5) Few churches with Gothic features.
- PASSO-ZINGARO**
- BRONTE** . *Mail-coach to* Cesaro, 3¾ hours; Troina, 7¼ hours (see page 125).  
Bronte is the chief town of the duchy bestowed on Nelson in 1799. It gave Nelson his title, but the house is at Maniace. Six lava streams are near Bronte.
- MALETTTO** . Half-hour's drive to the former convent of Maniace (seat of Lord Bridport, Duke of Bronte, Norman church of 1174, etc.; scene of victory of George Maniaces and Harold Hardrada over the Saracens).  
Maletto has a castle, and is the watershed between the Simeto and the Alcantara. Near Lake Gurrita.
- RANDAZZO**

## THE SIGHTS OF RANDAZZO

I. Principal church of S. Maria. Noble Gothic edifice recently restored. Choir of twelfth century.

II. Church of S. Martino. Gothic, exquisitely rich and graceful, fifteenth-century tower.

III. Church of S. Nicolò. Many Gothic features.

IV. Volta di S. Nicolò. One of the most beautiful Gothic ruins in Sicily.

V. Casa Finocchiaro. A fifteenth-century Gothic palace.

VI. The Albergo d' Italia is the old Fisauli palace. Many Gothic features at the back.

VII. Grim ducal castle, fifteenth century—still has the spikes for heads.

VIII. Medieval walls and gates.

IX. Medieval ruins outside.

X. Many palaces, fourteenth and fifteenth century.

XI. Village in the lava stream outside.

XII. MALVAGNA, a few miles off, has the only perfect Byzantine church in Sicily.

XIII. Randazzo is the nearest stat. for the ascent of ETNA (5½ hours according to Baedeker).

XIV. Old town hall where Charles V. slept, with post office in its cloister.

XV. Unusually fine private museum belonging to Sig. Vagliasindi (p. 467).

### CALDERARA

- MOJO** . Near Mojo is Malvagna with the only perfect Byzantine chapel in Sicily.

### SOLICCHIATA

STATIONS  
CASTIGLIONE

- . Ruins of two feudal castles on rocks. One of the finest *coups d'œil* in all Sicily. Position is as fine as Durham Castle. Best filberts in Sicily come from here.

## LINGUAGLOSSA

## TERREMORTE

## PIEDIMONTE

- . Old castle.

## S. VENERA

## MASCALI

- . Very important wine district, gives its name to a whole class of light wines. See p. 219.

## CUTULA

- Giarre-Riposto** . Junction with the Catania-Taormina line.

## PALERMO TO CORLEONE

**Palermo**

- . See pp. 579-587, 401.

## CORSARI

- . Medieval corsairs' tower near the sea on the way to Bagheria.

## VILLABATE

## MISILMERI

- . Important wine district, gives its name to a whole class of wines. The Saracen Mesilmeri Normans won a great victory over the Saracens here.

## BOLOGNETTA

- . *Mail-coach* to Marineo, 1 hour.

## MULINAZZO

## BAUCINA

- . *Mail-coach* to Baucina (post office), 1 hour; Ciminna, 3 hours. (*Very ruinous castle*); Baucina-Paese,  $\frac{1}{2}$ -hour; Ventimiglia-Sicilia, 2 hours.  
Baucina gives its name to the prince.

## VILLAFRATI

## CEFALÀ DIANA

- . Arab baths. Named from Niccolò Diana who bought it in 1620.

## MEZZOJUSO

- . Of Arabic origin. An Albanian colony founded in 1467 by the son of Scanderbeg.

## GODRANO

## FICUZZA

- . Ancient hunting-lodge of Ferdinand I. and IV.

## BIFARERA

## SCALILLI

## DONNA-

## BEATRICE

## CORLEONE

- . *Mail-coach* to Palazzo-Adriano,  $6\frac{1}{2}$  hours (see p. 244); Campo Fiorito, 3 hours; Bisacquino,  $4\frac{1}{2}$  hours. (*Agate and jasper found here, Saracenic name Busekuin*; Chiusa-Sclafani,  $5\frac{1}{2}$  hours (see p. 146); S. Carlo, 7 hours (*present terminus of the Corleone railway*); Burgio, 9 hours; Villafranca-Siciliana, 9 hours 10 minutes (*founded in the fifteenth century. Rich in beautiful marbles and agates*); Lucca-Sicula, 9 hours 40 minutes; Sambuca-Zabut,  $8\frac{1}{2}$  hours (*ruins of Saracen Castle, called Zabuth*); Sella-Misildesi,  $10\frac{3}{4}$  hours;

## STATIONS

Menfi, 13 hours (*near remains of ancient Inicus. At Belice is the ancient Hypsas*); Sciacca, 16½ hours (see p. 469); Contessa, 6 hours. (*Contessa-Entellina is another Albanian colony, founded 1450 on the hill of Calatamauro. Vestiges of a castle. Quarries of alabaster and gesso. Eight kils. from the ruins of Entella, a Sicanian or Elymian city, which has an eponymous hero in Virgil's fifth Æneid. It fell into ruins under the Emperor Frederick.*) Centavernaro, 4¾ hours; Prizzi, 5½ hours (*a ruined castle of St. George—temp. William I.*); Corleone post office ½-hour.

- (1) BIVONA (40 kils. from Corleone.) Town church, fourteenth-century medieval castle; the arch at Bivona is one of the favourite photographs of Sicily.
- (2) BISACQUINO. Drive five miles to Bosco. Church and convent of S. Maria de Bosco.

The line has recently been opened as far as S. Carlo.

## PALERMO TO TRAPANI

- Palermo** . See pages 579–587, 401.
- PALERMO-LOLLI** . Station of the Ferrovia Sicula Occidentale in the Via Loli.
- S. LORENZO** . *Mail-coach* to Resuttana, 35 minutes. (*A favourite residential suburb of Palermo, near Monte Pell-grino.*)
- S. TOMMASO-NATALE** . Suburb of Palermo.
- SFERRACAVALLO** . Called from its sharp stones, “unshoe-a-horse.”
- ISOLA-DELLE FEMINE** . A solitary rock near Carini. Antique tower. Remains of a building said to be Phœnician.
- CAPACI** . Founded in the sixteenth century. Has a baronial palace, marble quarries, and enormous fossil bones. Produces good manna.
- CARINI** . A Sican town, the ancient Hyccara, where Lais was born.
- (1) Castello della Grua, fifteenth and sixteenth centuries. Built by the Chiaramonti. Medieval gates and wall.
  - (2) Christian catacombs near the village of GRAZIA VECCHIA.
  - (3) Antique tombs at PIANO-DELLA FORESTA.
- CINISI TERRASINI**
- ZUCCO-MONTELEPRE** . Property of the Duke of Orleans.
- PARTINICO** . *Mail-coach* to Sancipirello, 2¾ hours; Camporeale, 4 hrs. A wine centre. Near the antique Palamita, a Norman town.
- TRAPPELO**

## STATIONS

- BALESTRATE** . *Mail-coach* to Balata-Baida, 3¼ hours.  
The Marsala wine is largely grown here.
- CASTELAMMARE DEL-GOLFO** Port of ancient Segesta. But people usually visit Segesta from the Alcamo stat. It has a Saracenic castle and a fortress on a rock bathed by the sea, with a vast baronial palace. Has a sulphur spring of 20 degrees centigrade, which constituted the ancient Bagni di Segesta.
- ALCAMO-CALATAFIMI** *Mail-coach* to Calatafimi (town), 2 hours (13 kils.).  
**ALCAMO.** An oriental-looking town. Originally called Al-Kamuk, after a Saracen chief of the name. The original town was on Monte Bonifato.  
(1) Chiesa Maggiore. Frescoes. Fifteenth-century tower.  
(2) Small church of S. Nicolò di Bari, fifteenth century.  
(3) Church of S. Maria del Soccorso, fifteenth century.  
(4) Church of S. Chiara. Stucco reliefs by Serpotta.  
(5) Church of Badia-Nuova. Stucco reliefs by Serpotta.  
(6) Church of S. Tommaso Apostolo, fourteenth century.  
(7) Church of the Carmine, fourteenth century.  
(8) Church of S. Oliva ; works by Gagini and Pietro Novelli.  
(9) Medieval castle, fourteenth century.  
(10) A sulphur saline spring, temperature 74 centigrade. Ciullo, the poet (*temp.* Emperor Frederick II.), lived here.
- CALATAFIMI.** The Calatafio of the Saracens. The ancient Longaricus. Has some picturesque convents ; mostly visited *en route* to Segesta, which is 13 kils. from the stat. Garibaldi won a great victory here May 15th, 1860.
- SEGESTA.** The Egesta of the Greeks, founded by Elymians. Agathocles changed its name to Dicæopolis.  
(1) Temple of Diana, one of the most beautiful Greek temples in existence.  
(2) Splendid Græco-Roman theatre.  
(3) Houses, remains of ancient.  
(4) The wall of the city.  
(5) Medieval remains at.  
(6) Baths of Segesta are some kilometres away, and highly medicinal.
- GIBELLINA** . *Mail-coach* to Salaparuta, 4 hours ; Poggioreale, 4½ hours ; Gibellina (town), 3¾ hours.  
Gibellina is an ancient town with a fortress of the Chiaramonti.
- S. NINFA-SALEMI** *Mail-coach* to Vita, 2¼ hours ; Salemi (town), 1 hour 20 minutes.  
**SALEMI.** Site of Sikel town of Halicyæ. Ruins of an Arabo-Byzantine castle, and a suburb with the Arabic name of Rabato. Famous for its pottery.

## STATIONS

CASTELVETRANO. *Mail-coach* to Partanna, 1½ hours; Montevago, 5 hours. (*Sulphur spring used for rheumatism*); S. Margherita-Belice, 5½ hours (*on the river Belice*); Menfi, 4 hours (see page 220. *Was also called Borgetto*); Sciacca, 7 hours (see page 468).

*Mail-coach* from S. MARGHERITA-BELICE to Sella-Miselbesi, 1 hour.

CASTELVETRANO. Formerly called Castello-Entellino.

- (1) Chiesa Maggiore, sixteenth century.
- (2) Church of S. Domenico; stucco reliefs of Antonino Ferraro.
- (3) Church of S. Giovanni Battista. Contains a Gagini.
- (4) A Selinuntine museum.
- (5) Ancient Gothic palace.
- (6) Remarkable new theatre in the antique style.
- (7) Picturesque convents.
- (8) At BIGINI. Selinuntine aqueduct.
- (9) Remains of a Roman city in the neighbourhood.

SELINUNTE. Ruins of the fifth and sixth centuries B.C.

- (1) Temple (G) of the Olympian Jove, or Apollo. Near Sig. Florio's baglio.
- (2) Temple (F) of Minerva. Near Sig. Florio's baglio.
- (3) Temple (E) of Juno, where the glorious metopes now at Palermo were discovered. Near Sig. Florio's baglio.

- (4) The Acropolis of Selinunte. Highly fortified.

*Temples in the Acropolis.*

- (a) Temple C. Temple of Hercules, also attributed to Apollo. The older metopes of the Palermo Museum were found in this temple.
- (b) Temple B. Contains some of the best examples of Greek temple colouring.
- (c) Temple A.
- (d) Temple D.
- (5) Byzantine and other tombs in the Acropolis.
- (6) Main street in the Acropolis, bordered by foundations of houses leading to splendid gateway.
- (7) Temple H. On a separated hill across the Madiuni. It has a propylæa. Thousands of terra-cotta statuettes, etc., have been found in this temple. Probably the Temple of Hecate.
- (8) The fortifications of Hermocrates, north of the Acropolis.

SCIACCA (38 kils. from Castelvetro). Famous vapour baths. Originally started by Dædalus. The ancient baths are still visible at Monte S. Calogero, and many classical remains all round.

- (1) Chiesa Maggiore, fifteenth century.
- (2) S. Salvatore, fifteenth-century portal.
- (3) Spedale. Portal of the fifteenth century.
- (4) Church of S. Margherita, fifteenth century.
- (5) Palazzo Steripinto. Remarkable Renaissance palace.
- (6) The Castello di Luna.
- (7) The Castello di Perollo.

STATIONS  
CAMPOBELLO-DI-  
MAZZARA

A rich but malarious district, near the ancient Saracen Castle of Beribaida, or Perribaida. At KUSA (8 kils.) the Cave Selinuntini quarries, from which the temples at Selinunte were built.

MAZZARA DEL  
VALLO

- (1) Cathedral. Fine campanile of 1654. A group by Gagini. A classical sarcophagus. Medieval sarcophagi.
- (2) Sixteenth-century Church of S. Egidius.
- (3) Church of S. Michele. Stucco reliefs, school of Serpotta,
- (4) Norman Church of S. Nicolò Lo Reale.
- (5) Remains of a medieval castle in Piazza Mokarta.
- (6) Saracenic Norman wall of the city.
- (7) *Vicinity*. Church of S. Maria di Gesù, fifteenth-century portal, sixteenth-century sculpture.
- (8) *Vicinity*. Church of S. Maria del Alto. Fourteenth-century Madonna del Bambino ; del Castagnola.

BAMBINA  
MARSALA

Capital of the wine trade. Built by the Carthaginians. 397 B.C. Garibaldi landed here with his Thousand. May 11th, 1860.

- (1) Wine baglio of Ingham, Whitaker and Co.
- (2) Wine baglio of Woodhouse and Co.
- (3) Wine baglio of Sig. Florio.
- (4) Harbour, where Garibaldi landed.
- (5) Subterranean city in the catacombs used during the Saracen persecutions.
- (6) Excursion by steamer in 7 hours to Pantelleria, Italian penal colony, with a volcano 2,000 feet high. It has a special dialect. It was the Phœnician colony Cosyra. Has low round prehistoric towers called Sesi.
- (7) Lofty medieval fortifications.
- (8) Chiesa Maggiore ; sixteenth-century tapestry and the celebrated Marsala antique Greek vase.
- (9) Antique wall near Cape Boeo (Carthaginian).
- (10) Fifteenth-century Church of the Carmine. Sarcophagus of Antonio Grignano.
- (11) Church of S. Giovanni a Boeo.
- (12) Small medieval palaces of the lesser nobles.
- (13) The Sybil's well, called by the ancients the Spring of Lilyba. Byzantine frescoes are in the crypt.
- (14) Causeway across the sea to Motya.

BIRGI, Carthaginian necropolis at, the Acithis of the ancients.

MOTYA, on the Island of S. Pantaleo, near Marsala. Remains of Carthaginian city (the earliest in Sicily) destroyed by Dionysius, especially the sea-gate.

SPAGNUOLA  
RAGATTISI  
MARAUSA  
PACECO



STATION

## Trapani

- Mail-coach* to Borgo-Annunziata, 35 minutes. (*Suburb of Trapani, famous medieval church*); Monte S. Giuliano, 3 hours (see below); Paparella, 2 hours; Custonaci, 4½ hours; Castelluzzo, 6 hours; S. Vito-lo-Capo, 7½ hours; Napola, 1½ hours; Fulgatore, 4½ hours; Calatufimi, 5 hours (see page 128).

## TRAPANI.

- (1) The harbour, scene of the boat-race in Virgil's *Æneid*.
- (2) Church of S. Agostino, fourteenth century.
- (3) Church of the Collegio, formerly Jesuit, rich marble decorations.
- (4) Church of S. Maria della Luce, sixteenth-century side door.
- (5) Pinacoteca Fardelliana (pictures).
- (6) The Giudecca, medieval palace in the street of same name.
- (7) BORGO DI TRAPANI (3 kils. from Trapani). Sanctuary del Annunziata, portal of fifteenth century. Chapel of the Risen Christ, fifteenth century (Cappella del Cristo Risorto), has a sixteenth-century font and arch by Gagini.

## MONTE S. GIULIANO, or ERYX (14 kils. from stat.).

- (1) Grand Phœnician wall, with towers and posterns.
- (2) Duomo of the fifteenth century. Very Eastern appearance.
- (3) Church of S. Giovanni Battista. Statue attributed to Gagini, Antonello.
- (4) Biblioteca Comunale, with Annunciation by A. Gagini.
- (5) Castello Pepoli in antique style.
- (6) Old castle used as prison on site of the Temple of Venus. Contains well belonging to the temple.
- (7) Arco di Dedalo, or Del Diavolo. Below the castle probably part of the Temple of Venus.
- (8) The Ægæan Islands, opposite Trapani, where Hamilcar was defeated by the Romans; now famous for their tunny establishments and as the favourite route of migrating birds.

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